

THE ART OF
GARDEN DESIGN
IN
ITALY



VILLA PALMIERI, FLORENCE.
THE GARDEN APPROACH.

THE ART OF
GARDEN DESIGN
IN
ITALY

BY

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ILLUSTRATED BY SEVENTY-THREE PHOTOGRAPHIC PLATES REPRODUCED IN COLLOTYPE
TWENTY-SEVEN PLANS AND NUMEROUS SKETCHES IN THE TEXT TAKEN FROM
ORIGINAL SURVEYS AND PLANS SPECIALLY MADE BY THE AUTHOR
AND TWENTY-EIGHT PLATES FROM PHOTOGRAPHS

BY

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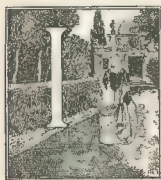
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PREFACE



IN continuation of the scheme commenced some few years since by the publication of my work on Formal Gardens in England and Scotland, and encouraged by the large measure of popularity accorded to it, I now venture to bring before the public a further volume devoted to the Art of Garden Design in Italy, treating the subject upon very similar lines to my former volume.

Giovanni Falda's interesting series of Roman Gardens, published in the middle of the seventeenth century, was the earliest work to be produced dealing exclusively with garden design, but it was not until the beginning of the nineteenth century, when Percier and Fontaine published their book, that any attempt was made to bring together a collection of garden plans. This work still remains the finest production dealing with Italian garden design, but the villas it illustrates are entirely confined to the neighbourhood of Rome, and moreover the work is now very costly and rarely to be met with. Besides the volume of Percier and Fontaine, many interesting books have appeared, especially during the last few years. These for the most part deal with the subject from its more pictorial point of view; but a very interesting series of papers, recently contributed to the 'Century Magazine' by Edith Wharton, contain much valuable criticism.

Gardens can hardly be judged by pictures and photographs alone, and it is essential that these should be supplemented by a survey drawn to scale; it is hardly possible to form a correct judgment unless the two are consulted together, and without the information which a plan gives it is difficult to grasp the conditions under which the designer worked. With this end in view, I have, therefore, engaged in the production of the present work, hoping that it may add materially to the study of garden design, and, perhaps, give others something of the pleasure it has afforded me.

To Italy the designers of gardens have always looked for inspiration. The marvels of the classic villas described by Pliny, Martial and others, though they may have been occasionally surpassed in extent by later creations, have never been equalled in the lavish beauty of their architectural adornment. In the golden age of the Renaissance, designers, often building upon the very site of these ancient splendours, carried the art of gardenage many steps forward; the gardens portrayed by Boccaccio, and suggested by Crescenzi, were frequently the creations of

the greatest artists—of men like Raphael, Bramante, Bernini, Vignola, and many others of the most artistic minds of the day. From Italy the best traditions of garden design were carried by Le Nôtre to France and thence to England.

The Historical Introduction does not pretend to be more than a brief account necessary to give some idea of the gradual progress of garden design, and in the descriptions of the various plates the endeavour has been to keep strictly to the intention of the work, treating the subject in as practical a manner as possible, and giving only such historical details as appear essential.

To Mrs. Aubrey Le Blond very much is due for her untiring energy in bestowing upon the work the best of her photographic art. In this she has frequently been handicapped, for the points of view chosen for the pictures have often been selected more to show the general disposition of the gardens than to obtain the most artistic result. But, notwithstanding this, she has succeeded in producing a series of pictures that do justice to the subjects in a way no other medium could so well have accomplished.

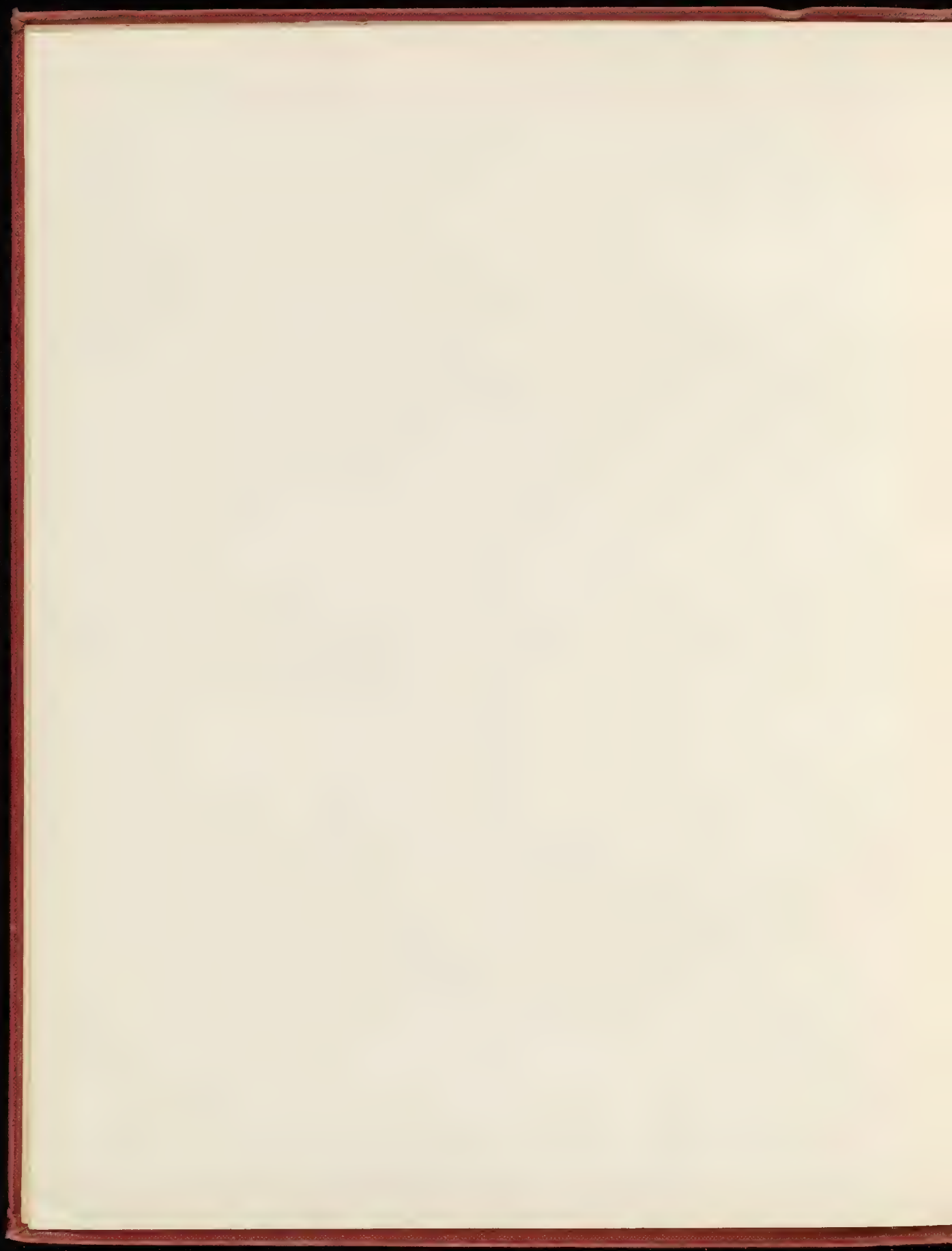
My cordial thanks are due to Her Majesty Queen Margherita, for the interest and encouragement given to the work, and to all those owners who have so generously granted permission to measure and photograph their gardens, and who in several cases have put plans of their estates at my disposal. To Baron H. von Geymüller, Professor Lanciani, Signor Luca Beltrami, Mr. Marion Crawford and Miss Janet Ross for very many valuable hints and suggestions in the selection of examples for illustration, and to Mr. J. Davidson and Mr. A. R. H. Jackson for assistance in preparing some of the plates.

H. INIGO TRIGGS.

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HISTORICAL INTRODUCTION



LIKE all the decorative arts, that of ornamental gardening extended with civilisation from East to West. The Romans obtained much of their knowledge of horticulture from the Greeks, who in their turn had drawn their inspiration from the Egyptians and other Eastern nations.

Unfortunately, the knowledge we possess of Greek horticulture is somewhat restricted; but there can be little doubt that the Greek garden was strictly utilitarian in character, and in all probability consisted of a simple enclosure, with vegetable garden for herbs, leeks, &c., a fruit garden, and a vineyard. The Greeks had but little feeling for landscape beauty, neither do they appear to have taken much delight in the cultivation of flowers, of which they possessed but a small variety; these were cultivated principally for religious ceremonial and the making of festal garlands, for which purpose both the violet and rose were much in request.

The word *hortus*, we are told by Columella, was derived from the Greek, and signified a small enclosure where the necessary herbs and vegetables for family use were grown. Where, however, gardens were planted for the cultivation of flowers, and for the pleasure they gave to their owners, they appear to have been designed in a regular and symmetrical way. Plato, writing in the fourth century B.C., speaks of images and statues, sacred to certain nymphs and to Achelous, having been erected in gardens. A very early form of garden decoration was the *herm*, the origin of which is to be found in the squared wooden post, usually tapered and diminishing downwards to facilitate its being driven into the ground. This was used in marking out the limits of land, and oftentimes carved with the head of Hermes, the tutelary god of fields, and was thence known as a *hermes* or *herm*.¹ We know, too, that in their gardens Greek philosophers were wont to propound their doctrines to eager bands of pupils and disciples who flocked to hear their discourses. Theophrastus (fourth century B.C.), in his will, leaves his garden to the common enjoyment of his friends, and pathetically asks that his remains be interred in the garden he loved so well during his lifetime.

There is little to be gathered from ancient authors concerning the very early Roman gardens, and the idea of a laid-out pleasure garden hardly existed in the early days of the Republic, when all attention would be given rather to the cultivation of the vegetables necessary for sustaining life than to the art of horticulture; and, except in rare instances, it is hardly

¹ Latin *terminus*, and thence also 'terminal,' whence *terme* in French.

probable that the herbs and flowers used in medicine or for decorative purposes were the result of cultivation. Livy alludes to the garden of Tarquinius Superbus, which existed as early as the year 534 B.C. It adjoined the royal palace, and abounded in flowers, chiefly lilies, roses, and poppies, by means of which the tyrant gave such ghastly advice to his son Sextus.

The gardens of Lucullus at Cape Miseno, near to Baiae, in the Bay of Naples, were among the grandest of their period. They were carried out on a very large and sumptuous scale, and, in their magnificence and expenditure, rivalled the gardens of Eastern monarchs; and, indeed, the taste for this sort of magnificence may have been suggested to the Roman general during his expeditions into Eastern Asia. From the almost mountainous nature of their position the gardens of Lucullus were composed of a series of terraces elevated above the sea and of vast sheets of water which it was the fashion of that day to glorify under the high-sounding titles of Nilus and Euripus. He also laid out vast sums in cutting through hills and rocks, and throwing out advanced works into the sea. So gigantic were his labours that Pompey called him the Roman Xerxes. Besides his villa at Cape Miseno, Lucullus possessed other villas in different parts of Italy, and Plutarch mentions his superb pleasure-houses in the country near Tusculum, the modern Frascati, where he introduced into his gardens the cherry, peach and apricot from the East. He relates how Pompey, on a visit to Lucullus, blamed his host for having made his villa commodious only for the summer and absolutely uninhabitable in the winter, drawing from Lucullus the sarcastic reply, 'What, then; do you think I have not as much sense as the cranes and storks, who change their habitations with the seasons?' Lucullus may be said to have been the real creator of the princely garden, and to have been a leader among the wealthier classes in the desire that later became prevalent for sumptuous villas. The example of the millionaire was followed, though upon a smaller scale, by the wealthier classes of his day, and Varro complained of the dearness of vegetables in consequence of the conversion of the countryside into pleasure gardens. Cicero, both in his writings and by his example, introduced a greater moderation and taste. In his villa at Tusculum he had covered alleys and terraces, one of which was called the Lyceum, the other the Academy, recalling the philosophic gardens of ancient Greece. We might reasonably have expected from the classic poets many more rhapsodies on the beauties of a garden than have been preserved to us. Neither Virgil nor Horace has given us descriptions of the gardens of their time, and whilst allusions are occasionally made to sylvan beauties and flowers, no enlightenment is given as to the artistic disposition of the gardens of their day. When, however, we reach the ages nearer to the Christian era we are fortunate in finding several authors from whom we may draw much information, descriptions which present the counterpart of almost every feature characteristic of the villa gardens of the sixteenth century. Varro, Columella, and Pliny the younger have all left invaluable accounts. The former some forty years before the Christian era wrote a treatise, 'De Re Rustica,' and in his third book tells of his villa at Casinum, which he thus describes: 'I have in my villa of Casinum a deep and clear stream, which threads its way between two stone margins. Its breadth is 57 feet, and bridges must be crossed to communicate from one part of my property to the other. My study is situated at the spot where the stream springs;

and from this point, as far as an island formed by its junction with another watercourse, is a distance of 850 feet. Along its banks a walk is laid out 10 feet broad, open to the sky; between this walk and the country my aviary is placed, closed in left and right by high walls. The external lines of the building give it some resemblance to writing tablets, surmounted by a capitol. On the rectangular side its breadth is 48 feet, and its length 72, not including the semicircular capitol, which is of a diameter of 27 feet. Between the aviary and the walk which marks the lower margin of the tablets, opens a vaulted passage leading to an esplanade (*ambulatio*). On each side is a regular portico upheld by stone columns, the intervals between which are occupied by dwarf shrubs. A network of hemp stretches from the top of the outside walk to the architrave, and a similar trellis joins the architrave to the pedestal. The interior is filled with birds of every species, which receive their food through the net. A little stream supplies them with its water. Beyond the pedestal run to left and right along the porticoes two rather narrow fish-ponds, which, separated by a small path, extend to the extremity of the esplanade. This path leads to a *tholus*, a kind of Rotunda, surrounded by two rows of isolated columns. There is a similar one in the house of Catullus, except that complete walls replace the colonnade. Beyond is a grove of tall brushwood encompassed with walls, of which the thick growth only allows the light to penetrate below.¹

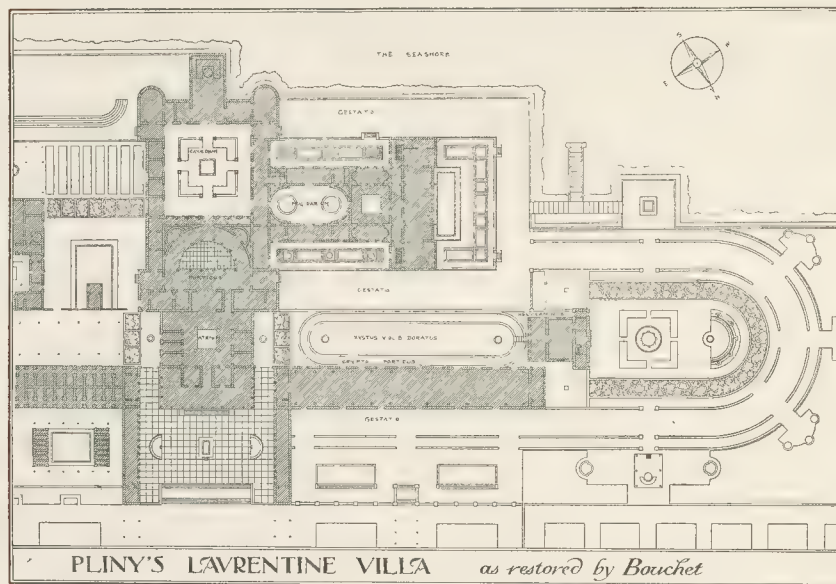
The descriptions left us by Pliny the younger (A.D. 62-116) of his villas at Laurentum and in Tuscany, give us by far the best view of the country villas of the period, and enable us to reconstruct their plan fairly accurately. The villa is so carefully and minutely described, that it has been a favourite subject for restoration by savants. Scamozzi, Félibien, Castell,² Marquez, Haudebourt, Bouchet and others have given us learned restorations. We have chosen to reproduce Bouchet's plan, which was made in 1852, as being the best and most probable restoration of the garden surroundings of what might be considered a good example of the retreat of a prosperous Roman citizen. Though Pliny modestly describes himself as not being wealthy, he nevertheless possessed, in addition to these two country villas, a town house, and more than one villa on Lake Lario (the Lake of Como). The Laurentine villa was situated on the sea-coast some fifteen miles to the south-west of Rome, and was principally intended for use during the winter months, and as a suburban home rather than a country retreat.

After a lengthy and detailed description of the house and domestic buildings, Pliny, in his letter, proceeds to describe the surroundings. The windows of the *cænatio*, or dining-room, overlooked the gardens and the *gestatio* running round the gardens. The *gestatio* was bordered with box, or, where that was wanting, with rosemary; for box, as he says, 'where it is sheltered by buildings flourishes well, but withers if it is exposed to the wind or weather, or be in the least subject to the sprinkling of the sea water.' 'To the inner circle of this *gestatio* is joined a shady walk of young vines soft and yielding even to the naked feet. The garden is covered with fig and mulberry trees, of which this soil is fruitful, though not unkindly to others. This prospect, not less pleasant than that of the sea, is enjoyed from a *cænatio* distant from the sea; it is encompassed on

¹ *De Re Rustica*, Book III.

² R. Castell, *The Villas of the Ancients*, 1728.

the back with two *diæte* (apartments), whose windows look on the *vestibulum* of the villa,' and another more rough and fruitful garden, 'the kitchen garden.' From here extended an enclosed portico, with a range of windows overlooking the sea on one side and the garden on the other side, ingeniously arranged so that in windy or bad weather either side could be thrown open. 'Before the enclosed portico is a *xystus* fragrant with sweet-scented violets, and warmed by the reflexion of the sun from the portico, which, while it retains its rays, keeps away the north-east wind; and it is as warm on this side as it is cool on the side opposite; in the same way it is a protection from the wind



on the south-west, and thus, in short, by means of its several sides, breaks the force of the winds from whatever quarter they may blow. These are some of its winter advantages; they are still more appreciable in the summer-time; for at that season it throws a shade upon the terrace (*xystus*) during the whole of the forenoon, and upon the adjoining portion of the *gestatio* and garden in the afternoon, casting a greater or less shadow on this side or on that as the day increases or decreases. But the portico itself is coolest just at the time when the sun is hottest: that is, when the rays fall directly upon the roof. Also, by opening the windows you let in the western breezes in a free current, which prevents the place getting oppressive with the close and stagnant air. At the upper end of the terrace and portico stands a detached garden building, which I call my favourite: my favourite, indeed, as I

put it up myself. It contains a very warm winter room (*heliocaminus*), one side of which looks down the terrace, while the other has a view of the sea, and both lie exposed to the sun'

The other of Pliny's villas, known as the Tusculan, is described in his letter to Apollinaris. It was his favourite villa, and whereas the Laurentine house was used in the modern sense of a villa in the suburbs, this was intended more as a summer resort. It was divided into three principal parts. First, the immediate surrounding of the house, including the hippodrome, surrounded by a grand double avenue of plane-trees, and intended for equestrian exercises; adjoining was the *gestatio*, a place of repose where slaves carried their masters on litters, and the *xystus*, or flower garden. Secondly was the labyrinth, with straight and curved walks, and thirdly, the *lucus*, or sacred wood, a relic of very ancient days, where there were temples dedicated to all the divinities of ancient paganism. The description left by Pliny is of great interest, and perhaps on this account we may be excused for giving it here in full, though it has been often transcribed. 'My villa,' says Pliny, 'is so advantageously situated that it commands a full view of all the country round; yet you approach it by so insensible a rise that you find yourself upon an eminence without perceiving you ascended. Behind, but at a great distance, stand the Apennine Mountains. In the calmest days we are refreshed by the winds that blow from thence, but so spent, as it were, by the long tract of land they travel over, that they are entirely divested of all their strength and violence before they reach us. The exposition of the principal front of the house is full south, and seems to invite the afternoon sun in summer (but somewhat earlier in winter) into a spacious and well-proportioned portico, consisting of several members, particularly a porch built in the ancient manner. In the front of the portico is a sort of terrace, embellished with various figures and bounded with a box-hedge, from whence you descend by an easy slope, adorned with the representation of diverse animals in box, answering alternately to each other, into a lawn overspread with the soft—I had almost said the liquid—*Acanthus*: this is surrounded by a walk enclosed with tonsile evergreens shaped into a variety of forms. Beyond it is the *Gestatio*, laid out in the form of a circus, ornamented in the middle with box cut in numberless different figures, together with a plantation of shrubs, prevented by the shears from shooting up too high; the whole is fenced in by a wall covered by box, rising by different ranges to the top. On the outside of the wall lies a meadow that owes as many beauties to nature as all I have been describing *within* does to art; at the end of which are several other meadows and fields interspersed with thickets. At the extremity of this portico stands a grand dining-room, which opens upon one end of the terrace (*xystus*); as from the windows there is a very extensive prospect over the meadows up into the country, from whence you also have a view of the terrace and such parts of the house which project forward, together with the woods enclosing the ancient hippodrome. Opposite, almost at the centre of the portico, stands a square edifice which encompasses a small area, shaded by four plane-trees, in the midst of which a fountain rises, from whence the water, running over the edges of a marble basin, gently refreshes the surrounding plane-trees and the verdure underneath them. . . . In the front of these agreeable buildings lies a very spacious hippodrome, entirely open in the middle, by which means the eye, upon your first entrance, takes in its whole extent at one glance. It is encompassed

on every side with plane-trees covered with ivy, so that while the heads flourish with their own foliage, their bodies enjoy a borrowed verdure; and thus the ivy, twining round the trunk and branches, spreads from tree to tree and connects them together.

'Between each plane-tree are planted box-trees, and behind these, bay-trees, which blend their shade with that of the planes. This plantation, forming a straight boundary on both sides of the hippodrome, bends at the farther end into a semicircle, which being set round and sheltered with cypress-trees, varies the prospect, and casts a deeper gloom; while the inward circular walks (for there are several) enjoying an open exposure, are perfumed with roses, and correct, by a very pleasing contrast the coolness of the shade with the warmth of the sun. Having passed through these several winding alleys, you enter a straight walk, which breaks out into a variety of others, divided by box-hedges. In one place you have a little meadow, in another the box is cut into a thousand different forms: sometimes into letters expressing the name of the master; sometimes that of the artificer; whilst here and there little obelisks rise, intermixed alternately with fruit-trees: when, on a sudden, in the midst of this elegant regularity, you are surprised with an imitation of the negligent beauties of rural nature: in the centre of which lies a spot surrounded with a knot of dwarf plane-trees.

'Beyond these is a walk planted with the smooth and twining Acanthus, where the trees are also cut into a variety of names and shapes. At the upper end is an alcove of white marble, shaded by vines, supported by four small Carystian pillars. From this bench, the water, gushing through several little pipes, as if it were pressed out by the weight of the persons who repose themselves upon it, falls into a stone cistern underneath, from whence it is received into a fine polished marble basin, so artfully contrived that it is always full without ever overflowing.

'When I sup here this basin serves for a table, the larger sort of dishes being placed round the margin, while the smaller ones swim about in the form of little vessels and water-fowl. Corresponding to this is a fountain which is incessantly emptying and filling; for the water, which it throws up a great height, falling back into it, is by means of two openings returned as fast as it is received. Fronting the alcove (reflecting as great an ornament to it as it borrows from it) stands a summer-house of exquisite marble, the doors whereof project and open into a green enclosure; as from its upper and lower windows the eye is presented with a variety of different verdures. Next to this is a little private recess (which, though it seems distinct, may be laid into the same room) furnished with a couch; and notwithstanding it has windows in every side, yet it enjoys a very agreeable gloominess, by means of a spreading vine which climbs to the top and entirely overshadows it. Here you may recline and fancy yourself in a wood; with this difference only—that you are not exposed to the weather. In this place a fountain also rises and instantly disappears; in different quarters are disposed marble seats, which serve no less than the summer-house as so many reliefs after one is wearied with walking. Near each seat is a little fountain; and, throughout the whole hippodrome, several small rills run murmuring along, wheresoever the hand of art thought proper to conduct them; watering here and there different spots of verdure, and in their progress refreshing the whole.'¹

¹ Letter to Apollinaria, translated by William Melmoth.

From these minutely descriptive accounts of Pliny we are enabled to form an excellent idea of the appearance of all country villas, which hardly varied in style and only changed in the disposition of their parts, dictated by the shape and contour of the sites. These were invariably well chosen, especially with regard to the season of the year during which they would be occupied. A hillside has always been an attractive situation for villa-building to the Italians, and, apart from its healthiness, it affords great opportunities for garden display in the construction of terrace walks and in the arrangement and distribution of water. On the other hand, a level site affords greater opportunities for large display. The house and domestic offices generally stood upon the highest ground, and the buildings were for the most part low, besides being detached and scattered. They seldom rose above two stories, and, consisting of so large a number of buildings, they occupied a vast space; sometimes it was necessary to find lodging for as many as a thousand persons, including slaves and freedmen.

Roman writers mention two kinds of villas, the *villa rustica*, or farmhouse, and the *villa urbana*, a suburban or country pleasure-house, and occasionally the two types were combined. The *villa rustica* comprised the farmer's house, with a collection of buildings, stables, barns, and dwellings for slaves, with their adjoining orchards, oliveyards, and vineyards, all designed upon strictly utilitarian lines. The *villa urbana*, on the other hand, would invariably be surrounded by its pleasure gardens in the immediate vicinity of the house itself. A sloping site was usually selected for these country villas, giving the utmost scope for the display of terraces and for the decorative treatment of water, for the Romans always delighted in the presence of cooling fountains and cascades.

The life of the rich Roman patricians full of the affairs of State generally afforded but few opportunities for the enjoyment of country life; their villas were, therefore, principally situated in the environs of the metropolis; seldom content with the possession of only a single villa, their luxurious lives generally demanded, in addition to the town-house, at least two or three other villas, all sumptuously appointed and furnished to suit the varied changes of mood or season, for winter or summer use, at the seaside, or near the mountains. The Roman love of the country during autumn time still survives in the annual 'villeggiatura,' which is so essential a feature in the life of a modern Italian.

Tibur, or Tivoli, some twenty miles from Rome, was, on account of its easy accessibility, bracing position, and beautiful scenery, a very favourite resort, and many villas were erected there during the later period of the Republic and the days of the early Cæsars. Of these villas few remains now exist, but among the most important was the villa of Mæcenas. Catullus had an estate in the neighbourhood, and the supposed site of his villa is still pointed out in the valley of Monte Catillo. Horace had a villa here, besides his Sabine farm, and Tibur is also associated with the beautiful Queen Zenobia, who passed some years in captive retirement, leading the quiet life of a Roman matron. In the neighbourhood was Hadrian's famous villa.

Besides Tibur, there were many other towns where the Roman aristocracy built their villas, principally in the Sabine and Alban Mountains, east and south-east of Rome. And the Roman Campagna, too, was by no means the deserted waste of later ages: even to this day remains of luxurious villas lie dotted over the vast plain. Laurentium, Sublaqueum (Subiaco), Antium, Centum-

cellæ (Civita Vecchia) and Præneste were all famous summer resorts. This last place was much frequented by Augustus, and the Emperor Hadrian built a villa here, which, though not to be compared in size with the more famous villa near Tibur, was nevertheless by no means small. Pliny describes the roses of Præneste as being the finest in Italy. Along the shores of the Bay of Naples was another very favourite district for villas, especially at Baïæ, where the warm baths and beautiful situation attracted many wealthy and pleasure-seeking Romans towards the end of the Republic. Nero, Pompey, and Cæsar all had country estates on the hills above the town. Here all restraint was thrown off and nothing thought of but pleasure and dissipation. Not content with building upon the land, the luxurious owners even went so far as to extend their villas into the sea. Horace speaks of the Bay of Baïæ as being surpassed by no other in the world, and its praises are often celebrated by later poets and prose writers.

In A.D. 27 Tiberius established his residence in the Island of Capri, attracted by the variety of its prospect and inaccessible character; free from observation, he erected no less than twelve villas in different parts of the island, the ruins of several of which are still visible. At Cape Miseno Lucullus had another magnificent villa situated on the summit of a hill commanding fine views over the sea. Lake Lario had also several villas on its shores, one of which, near to Como, is described by Pliny.

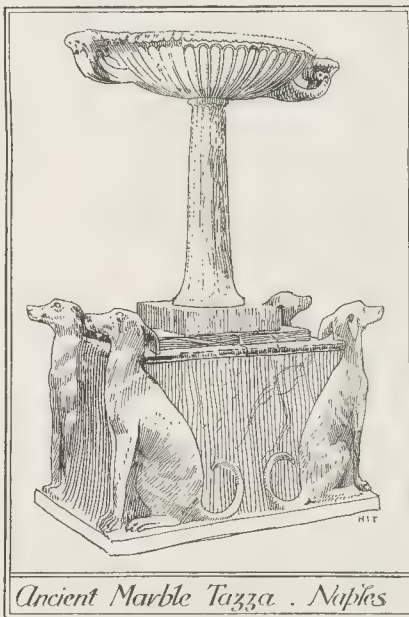
The larger country villas sometimes covered an area of from two to four hundred acres of land. They invariably included a peristyle or courtyard, serving as the forecourt to the dwelling, where visitors waited before being shown into the house. This was usually surrounded by a colonnade, and a brilliant touch of colour was imparted by the numerous vases and tubs of flowers. Many villas of the more important class comprised a hippodrome, to which great prominence was given in the arrangement of the garden. This was the place devoted to running or to equestrian exercises, and was evidently a course similar to a circus, divided longitudinally by hedges of box ornamented with topiary work. The hippodrome survived to Renaissance days, and an excellent idea of its appearance may be had from the Piazza di Siena in the Borghese garden at Rome. When not wishing for violent exercise, the villa owners were carried in the *lectica* to the gestatio, which was a broad regular pathway or alley sufficiently spacious to admit of driving, though, when there was also a hippodrome, such a use of the gestatio would seem to be superfluous. Adjoining the gestatio would perhaps be the rose garden (*rosarium*) planted with roses from Præneste or the Campagna. The xystus, or flower garden proper, was probably not of very great extent; it usually consisted of a parterre laid out in a formal manner, and bordered by box, full of green trees cut into artificial forms by the *topiarius*, or head gardener, who was always a great personality in the ancient Italian garden, and the chief of all the slaves. The parterre would be enclosed and protected from the winds by avenues or high palisades of laurel and yew, their sombre green forming an excellent background to the flowers and sculpture. Inscriptions cut out in box on the slopes of the turf, long shady avenues for gentle exercise, basins of white marble, magnificent statuary, cool and refreshing fountains and water-jets, pergolas

of wood, stone and marble columns, trellised porticoes and pavilions constituted the principal features of these villa gardens, amidst which flocks of peacocks increased the variety of the scene by the brilliancy of their plumage. The alleys and courts were often covered with mosaic pavements such as may still be seen at Pompeii. Marble, pumice-stone, porphyry, and mother-of-pearl, ivories and precious woods, were all used in the construction of the sumptuous garden *triclinia*, or pavilions, placed beneath treillage covered with foliage, where slaves served their master and guests with fruit or cakes on massive gold and silver plate, whilst hydraulic organs produced sweet melodies. Aviaries full of birds of rare plumage, like those in the gardens of Lucullus and Varro; the finest productions of the sculptor's art in vases and statues—philosophers, athletes, Dianas, satyrs, muses, centaurs, dogs, and wild animals. In brief, all the richest products of the arts were employed to ornament these luxurious villas of the Augustan period, when Rome was in its glory, and the arts and poetry flourished.

Conservatories and hot-houses for the protection of the more tender kind of plants against cold, and for the cultivation of roses, early melons, and grapes out of season, are mentioned as early as the first century. They were enclosed with *specularia*, or windows of talc split into thin plates. It is also quite possible that glass was used in place of talc. Both Columella and Pliny speak of houses for forcing grapes and melons. In the house of Mæcenas at Rome a building was excavated in 1874, which is supposed to have been such a

conservatory. Martial sarcastically wishes he were his friend's apple-tree, rather than his guest, for it was protected from the cold by glass or talc, whilst his bedroom windows had none (Martial, viii. 14), and he compares the grapes seen through the hothouse windows during a frost to a lady in gauze (Martial, viii. 68); he also speaks of conservatories of lilies and roses.

The staff required to maintain the gardens of a villa was usually a very large one. At the head of all would be the 'topiarius' or 'viridarius,' entrusted with the topiary work. Topiarii are mentioned by Cicero, and placed by him among the more respected slaves. Besides the cutting of trees and shrubs, it was their duty to arrange the covering of the walls and tree-trunks with ivy, evergreen, or acanthus, and also to assist in the disposition and care of the arbours and pergolas. The



'viridarii' were a similar class of slaves, though it has been suggested that their work was more devoted to the 'viridaria' in the houses, and probably they were also the gardeners employed in smaller villas or town houses. Besides these two classes there was the 'aquarius,' who had charge of the fountains and waterworks, and we also find the special names of 'vinitor' and 'olitor.'

In spite of the formality of the Roman garden, often allowed to be carried to an excess, we occasionally find a tendency to break out against this extreme stiffness in design, and an endeavour to conform more to natural methods, thus anticipating the modern landscape school. Both Nero and Trajan had gardens in which all was left to the free play of nature; but as the former had selected one of the wild mountain gorges in the Apennines, and the latter had built upon the summit of a mountain pass, their choice of the landscape style was probably dictated by the positions they had chosen, and though attempts to imitate nature were by no means rare, no school of landscape gardening was destined long to flourish among a nation in whom a sense of law and order was so deeply rooted.

The Romans had always a great love of flowers, shrubs, and verdure generally. Indeed, the passion developed to such a degree that it was deemed necessary to pass laws suppressing the extravagant excess with which flowers were used. But in spite of this, it does not appear, either from Pliny's descriptions or from other authors, that the flower garden occupied the most prominent place in the general garden scheme. At no period in the history of the Italian garden has the designer relied upon flowers to obtain great effects, but rather on the disposition and symmetry of the various parts in their relation to each other, and effects have been invariably obtained rather by means of architecture than by floral display. The garden art of the Roman consisted altogether in the contrast between the beauties of the garden enclosure and the wilder aspect of the surrounding country. As yet the treasures of the splendid vegetation of other lands were but little known, and, in consequence, the Romans, restricted as they were to a very limited flora, were much tempted to rely upon artificial means for their effects. First and foremost of these was the 'ars topiaria,' in which the vegetation was cut and trimmed into every conceivable shape and form by the 'topiarius,' who with his knife and shears was for ever annihilating every vestige of nature's dominion, and reducing the shrubs to all manner of artificial shapes—animals, ships, figures—all in striking contrast to the free forms of nature. To our modern notions these topiary excesses perhaps appear ridiculous; but we may find some ground for excuse by bearing in mind that the means afforded by nature in those days were small in comparison with the abundant resources of later times. Their trees, too, such as the box, laurel, myrtle, and cypress, being naturally stiff in form, were eminently suited for the purposes of topiary work. We must not imagine, however, that the entire area of the garden was planned in this extremely formal manner. The more remote parts were laid out with thickets where no attempt was made to restrict the growth of trees, which, being left to their natural shapes, served rather to give greater contrast to the artificial forms of the topiary work.

The principal trees and shrubs to be found in an ancient Italian garden were the laurel, stonepine, pomegranate, ilex, plane, myrtle, cypress, and various kinds of firs. Acanthus and ivy were much used to hide the tree-trunks, which were considered unsightly. The Roman flower 'par

excellence,' was the rose; this was trained in trellises or pergolas, or in beds in the 'rosarium.' It was the flower principally used in the making of garlands, and the expression 'sub rosa' bears testimony to this fact. The demand for roses was so excessive that they are said to have been supplied from Egypt specially packed for transit. They also came from Pæstum, and the lowlands bordering the Gulf of Salerno, where two crops were produced annually. Besides the rose, the principal flowers cultivated were the narcissus, lily, gladiolus, iris, poppy, amaranth, hyacinth, anemone, periwinkle, convolvulus, cornflower, cyclamen, acanthus, cranesbill, and probably the chrysanthemum and flowering shrubs such as the oleander, the flowering willow, and the rhododendron, and many of the flowering fruit-trees, including the gorgeous pomegranate. Perfumes were derived from specially cultivated flowers and from simple, burnt laurel, verbena and juniper. As cultivation and luxury advanced, the use of Sicilian crocus, myrrh, *costum speciosum*, and cinnamon became generally prevalent.

In one part of the villa would be the fruit garden, with trees arranged in a quincunx.¹ Apples, pears, quinces, pomegranates, nuts, almonds and figs, would be among the fruits under cultivation. As the culture of fruit became more popular, rich amateurs vied with each other in producing fine varieties. Lucullus introduced the cherry on his return from his campaign against Mithridates. The honey-apple or melimela is frequently mentioned by Martial; it was an early variety and did not last long. Pliny mentions no less than thirty varieties of pears and numerous kinds of plums. Vegetables under cultivation included cabbages, onions, peas, and artichokes, fennel, lettuce, cucumber, endive, and wild asparagus; beans were considered fit only for peasants and gladiators. In or near the kitchen garden would be the apiaries, which were considered absolutely necessary to every large establishment. Bee-keeping as an industry was most assiduously followed. Varro also describes minutely the construction of places for the preservation of snails and dormice for eating purposes. The same author gives an interesting description of the fish and duck ponds of a villa.

The principal features of the villas, which we have already described, were to be found on a much grander scale in the gigantic imperial palaces, though from their huge proportions these frequently lack the unity of design which characterised the smaller establishments. The stupendous country villa of Hadrian is said to have occupied a total area of over seven square miles. It was situated to the south of Tivoli, on a ridge running north-east and south-west; to-day it is but little more than a heap of ruins, which have been very ably described and illustrated by Gusman and others. The villa was commenced about twelve years before Hadrian gave up the administration of public affairs to his adopted son, and the Emperor doubtless chose this spot as one where he could enjoy his retirement in sight of, yet away from the noise of, Rome. It was his favourite villa, though he was not destined to enjoy its pleasures for many years after his retirement. The villa consisted principally of a vast collection of buildings almost town-like in their variety, and the gardens were mostly confined to courtyards and terraces commanding glorious views over the Vale of Tempe, and in the

¹ *Quincunx* is the name given to a mode of planting in rows, by which the plants in the one row are always opposed to the blanks in the other, so that when a plot of ground is planted in this way, the plants appear in rows in four directions.

distance the great capital of the world bathed in purple and gold, nestling at eventide amidst the blue mists. Though stripped by Constantine for the decoration of Byzantium, despoiled by the Western Emperors, sacked by the hordes of barbarians in the sixth century, and, above all, robbed of its treasures in the days of the early Renaissance, this villa has furnished galleries all over Europe with specimens of the choicest sculpture of ancient days.

To the west of the villa was the *Pœcile*, a large oblong space surrounded by shady walks and ornamented with an abundance of most costly and beautiful sculpture.

Another part of the villa was known as *Canopus*, a name probably suggested to the Emperor by the licentious pleasure city near Alexandria. Here he constructed an artificial lake, or rather canal, hollowed out of the tufa, nearly 250 yards long by about 90 in breadth. Elegant boats, doubtless made on the model of those at Alexandria, were reserved for the Emperor and his friends. At one end of the canal was a temple containing the statue of *Serapis*, the great divinity of *Canopus*. From all corners of the building water flowed in abundance, descending the marble steps and passing a large semicircular basin whence it fell in cascades and supplied the artificial lake on which aquatic tournaments were performed for the amusement of the Court.

One of the great curiosities of Hadrian's villa was the so-called '*natatorium*,' the exact purpose of which has often puzzled archæologists; it was situated near the *Pœcile*, and consisted of a circular courtyard about 160 feet in diameter, enclosed by a high wall. In the centre rose a beautiful little building on a small round island—a delicious place of repose, about which flowed a small canal where water rippled amid aquatic plants, and white swans and fish of various hues disported themselves in the clear fresh water, reflecting the brilliant tones of marble and colour decoration. Peacocks sunned themselves upon the building, shaking out their emerald glories and adding lustre to what was one of the most voluptuous retreats of the imperial palace. Other features of this unique villa were the Greek and Latin libraries, with a vast hall opening on to a garden, and no less than three theatres. Numerous other garden buildings and hypæthral saloons, roofed with purple awnings, all overlooking the beautiful Vale of Tempe, combined to make this wonderful villa unique in the world.

In Rome itself there were a considerable number of beautiful gardens surrounding the sumptuous dwelling-houses of the nobility and patricians, and although their extent was necessarily somewhat curtailed, they differed very little in character from the larger suburban villas. A Roman garden was the image of the Roman genius, and the love of order and symmetry was everywhere displayed. Laid out by line and rule, with straight alleys and well-trimmed hedges: an extravagant display of priceless statuary attested a wealthy nation. The luxury and display must not, however, be attributed to a spirit of laziness and inactivity; for, as a rule, the senator or business man led a bustling life. The town houses were used mostly during the winter months or during the Roman season, whilst, as Pliny says, the appearance of spring was a signal for the aristocracy to disperse to their country seats, many of which were conveniently situated within easy reach of the metropolis.

According to Professor Lanciani, by whose untiring energy so much of ancient Rome has been laid bare, gardens abounded in every direction. The Emperor Augustus divided the city into fourteen regions, where the houses were more or less thickly crowded together; beyond this district succeeded a second ring of houses rather less compactly placed, where more space was available for the development of gardens; and, again, a third belt of villas surrounded the city separated by larger estates; and, lastly, a fourth ring of great establishments or groups of villas extending as far as the Alban Mountains on the south-east, towards Tivoli and Subiaco to the east, and along the banks of the Tiber—many of these villas consisted of a large and populous village. In the case of those villas in the immediate neighbourhood of the metropolis, the owner or man of business was daily carried in his litter to and from the city, but the more remote villas were occupied by the busy politician or wealthy patrician, seeking rest from his labours or wishing to spend his declining years in retirement and seclusion.

The Pincian Hill was occupied by the magnificent gardens of Acilius Glabrio. On the site of the Villa Medici were the gardens of the Anician family, and the south-west of the same Pincian Hill was occupied by the gardens of Lucullus. The valley between the Pincian Hill and the Quirinal, a charming and undulating district, was the site of the gardens of Sallust. Proceeding further south we should cross the gardens of Lollia Paulina, of Mæcenæ, of Ælius Lamia, of Torquatus, of Epaphroditus, of Gallienus, of Pallas, of Heliogabalus, of Statilius Taurus, and many smaller gardens, all forming one stretch of verdure, more than two miles long and over half a mile broad. On the southern ridge of the Janiculum were situated the gardens of Julius Cæsar, and the banks of the Tiber were transformed into gardens by Augustus, Pompey the Great, Nero, Caligula, and others.¹

The gardens adjoining the sumptuous palace of Domitian upon the Palatine Hill were laid out in Eastern style, in imitation of the gardens of Adonis. The idea was borrowed from the Assyrians, who dedicated such places to Adonis, the representative of the sun and the promoter of vegetable life. According to Professor Lanciani, among the specialities of Domitian's gardens were large pots of clay, and sometimes of brass and silver, in which fennel, lettuce, and other plants were sown on the approach of the anniversary of the feast of the god.²

Mæcenæ built his villa on a large tract of ground on the Esquiline Hill. The house was remarkable for its height, and was crowned by a belvedere tower, from which tradition asserts that Nero afterwards witnessed the burning of Rome. The gardens were laid out upon a tract of land which had formerly been used as a public cemetery; but as they became offensive and dangerous to public health, he obtained a grant of a portion of the Esquiline Necropolis, and, burying the whole place under a mass of pure earth, turned the pestilential area into pleasant gardens. Here he passed most of his time and seldom visited the country; his villa became the rendezvous of all the wits and virtuosi of Rome.

¹ *Ancient Rome in the Light of Recent Excavations*, Professor R. Lanciani.

² These gardens are represented upon a fragment of a marble plan reproduced in Professor Lanciani's *Ruins and Excavations of Ancient Rome*.

On the site of the Vatican were the Horti Agrippinæ, laid out by Agrippina the elder, the mother of Caligula. These gardens contained a circus called Gaianus, on the site of the present colonnade in front of St. Peter's. The huge obelisk still remaining marks the centre line of the circus, and is the only relic left of the Horti Agrippinæ. On the Janiculum Hill were the Horti Cæsaris, laid out by the Dictator and afterwards bequeathed to the people. They occupied an enormous area, and the hillside was cut into terraces supported by porticoes and colonnades, with shady glens and waterfalls to break the symmetry of the architectural masses. The gardens of Sallust were laid out with the wealth acquired during his governorship of Numidia, this was the favourite residence of many emperors, who embellished the domain with the costliest works of art, and constructed immense reservoirs in the garden, and also a celebrated Temple of Venus and group of buildings in the Egyptian style, so much in fashion at Rome at the time of Hadrian.

According to Professor Lanciani, no modern capital can be compared with ancient Rome for the number of public parks and gardens. Whilst the nine larger parks of London, with an aggregate surface of 2,000 acres, represent the thirty-ninth portion of the city area, those of ancient Rome, extending over the chain of hills on either side of the Tiber, represent one-eighth portion.

In the restricted areas of the less pretentious town gardens every square yard of available space was turned to good account. Solaria, terraces, balconies, and roof gardens helped to satisfy the desire for fresh air, and were frequently built as sitting-out places. When the space admitted, they were laid out with beds of flowers and flowering shrubs, or even fruit-trees. The parapet wall sometimes supported stone columns or piers with the pergola arrangement which still survives in Italy, especially in the South. Fishponds, and even fountains, were to be seen. Cato says that a city garden, especially of one who has no other, ought to be planted and ornamented with all possible care.

Even the window space was cultivated, and Martial jokes a friend, who has given him a small garden, by saying that he has a bigger one on his window-sill.¹ Pliny also speaks of the window gardens of the poor in Rome.²

In almost all the town houses the apartments were arranged around one or more courtyards. The smaller of these was called the atrium, and the larger one, which only existed in the better houses, was known as the peristyle. The atrium of even the smallest establishment was in some fashion arranged as a garden, and was usually a small court open at the roof and surrounded by arcades. In the central space an 'impluvium,' or shallow pool, placed under the open part of the roof, admitted the rain-water. This was, perhaps, enclosed by a low moulded coping containing scented lilies brought from the rivers of Africa, or bordered with moss, round which flowers in pots or shrubs were arranged, much as one may see to-day in the Spanish *patio*. The atrium of the smaller houses gave way to the peristylum, which was a much larger courtyard arranged with porticoes on all sides like a cloister, with round fluted columns or square piers. Many houses, some of the most luxurious

¹ Martial, ix. 19.

² Pliny, *Natural History*, lib. xix. cap. 19.

amongst their number, had insufficient space for the complete peristylum; these had, perhaps, courts with three porticoes, or, where the peristylum was placed on one side of the site, with only two. In these cases pilasters were painted on the walls opposite the columns, with garden scenes between to deceive the eye, as in the house of Jucundus at Pompeii, where there is a graceful marble basin and fountain of water between two central columns. Several such are reproduced in Niccolini's work on Pompeii, where we see hills covered with pines and cypresses, fountains, and birds.

Sometimes the open court was laid out as a viridarium, with beds of flowers and flowering shrubs, ornamented with piscinæ, mosaic fountains, and water-towers, with niches or statuettes of cupids, and cascades of rockwork or shellwork. On a level with the fountains there were cement basins, which may also have been used as fishponds, with circular openings fitted with perforated plugs of terra-cotta, their outer walls painted with ducks, fish, &c. Lead pipes serving to water the flowers may still be seen in the house of Marcus Lucretius. Tables and basins of marble, terms and bronzes, adorned this charming spot, which was the favourite rendezvous of the household.

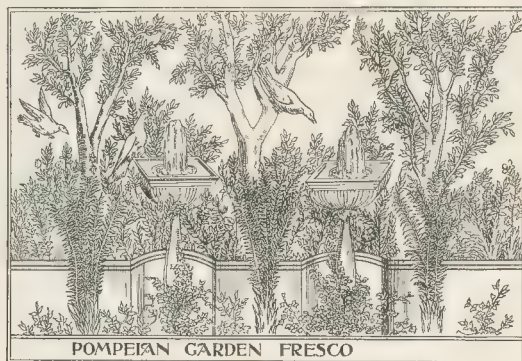
In the peristylum of the house of Aulus Vettius at Pompeii the marble basins, tables, terms, and fountains have all been set up in their original positions, from which some of them have never been moved, and the beds have been laid out on the lines suggested by the wall-paintings that have been discovered in the house of Sallust and elsewhere. At various points of the garden are cones of basket-work overgrown with creepers, an idea also copied from the frescoes. In the centre are two ivy-carved stelæ, with heads of Dionysus with Ariadne, and Silenus with a Bacchante, back to back. The fountains on either side of the foreground are bronze boys holding geese, from whose beaks the water flowed. Behind the columns are frescoes representing garland-makers. In the Museum at Naples are preserved many garden ornaments, fountains, and statuettes that originally adorned the courtyards of these town gardens. On account of the restricted area of many of these gardens, the fountains were frequently placed against a blank wall and consisted of a niche often executed with some charming design of birds and flowers. One of these niches is preserved in the Victoria and Albert Museum, South Kensington; and both in



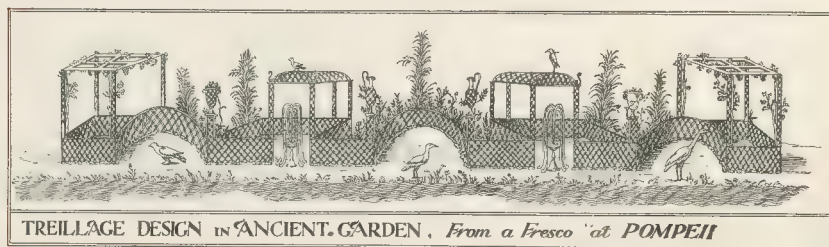
Fountain from Pompeii, Naples Mus.

the House of the Medusa and the Casa Grande, Pompeii, are very perfect specimens.¹ In the latter examples the design is most effectively carried out in mosaic and shellwork combined.

In many of the wall-paintings, both at Herculaneum and Pompeii, varieties of ephemeral structures are represented—fountains, nymphæa, shrines, temples, aviaries, and summer-houses;



generally of wood; enclosures of treillage, with angle-posts carved and decorated. In the peristyle of the garden of Sallust is an excellent representation. The house of Pansa at Pompeii occupies a complete 'insula' or block, and here, besides an atrium and large peristyle, there was a xystus or garden occupying the entire width of the block. It was overlooked on the side of the house by an



open portico, and above this formed a long balcony surveying the garden. Sometimes, where there was no second story, a terrace garden was established, with masonry piers supporting massive timbers, beams, and vine-clad pergolas, with flowers and shrubs in boxes; the walls of such a terrace would be hollowed out on the top and the space planted with trailing flowers similar to the

¹ See Lewis Grüner, *Specimens of Ornamental Art*, 1853, where a reproduction of this fountain is given in colour.

POMPEIAN GARDENS.



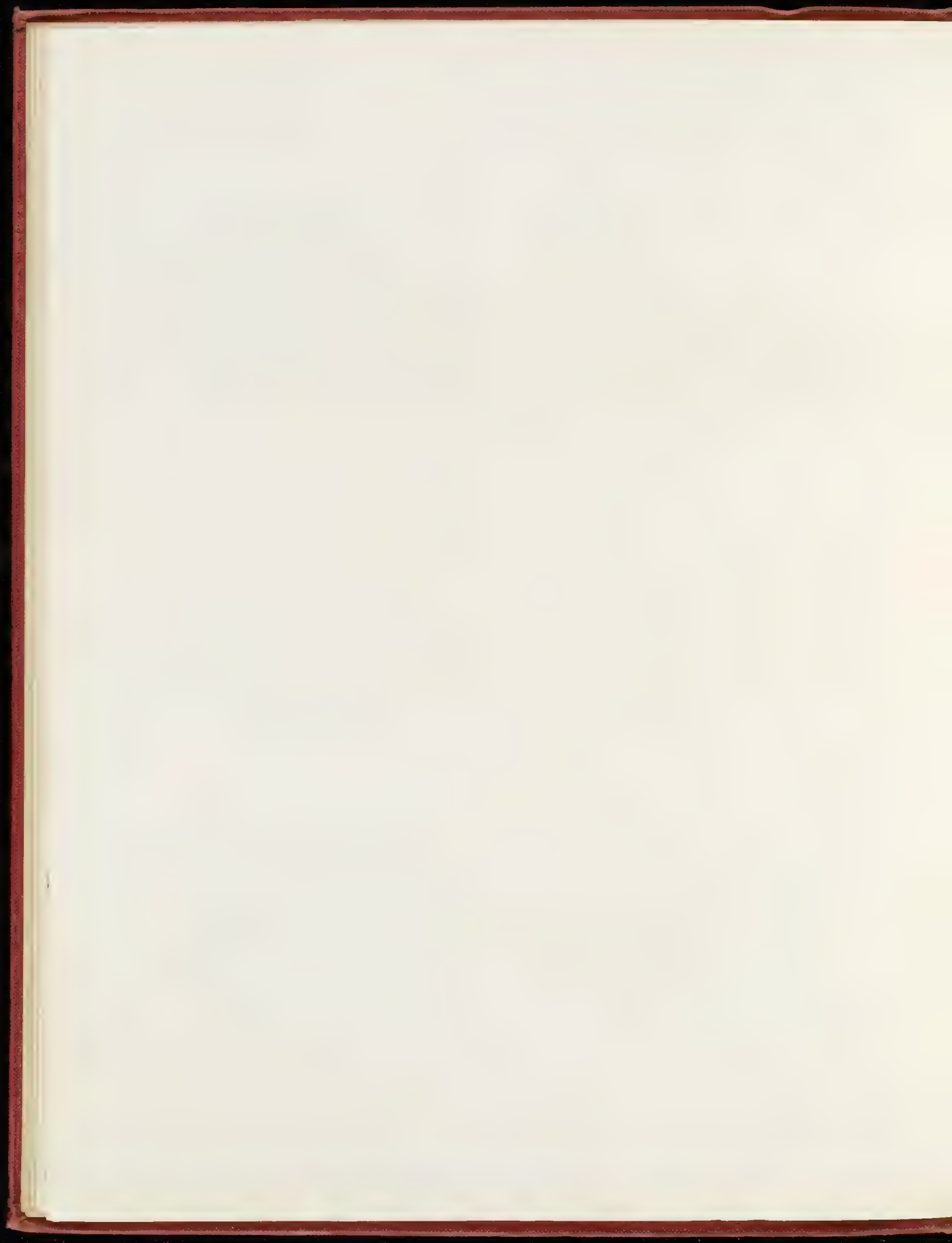
HOUSE OF THE VETTI.



HOUSE OF MARCUS LUCRETII.



THE HOUSE OF SALLUST.



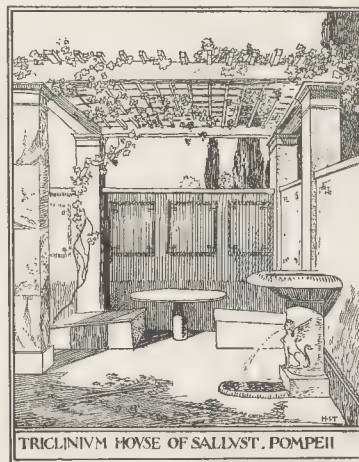
custom still prevailing in the South of Italy and also in Sicily. In many of the Pompeian wall-paintings are representations of roof-gardens, and no doubt such gardens were frequently built by the Romans as open-air sitting-out places. When the space permitted, they were laid out with beds of flowers, flowering shrubs, and occasionally fruit-trees. The pergola was the great feature in their design, and its use has survived to the present day. Sometimes fishponds were constructed, acting also as supply tanks to the garden of the atrium beneath.

After the destruction of Rome, civilisation passed to Byzantium, where the traditions of the ancient garden were much modified, though never entirely effaced. The idea of freedom from molestation, which was a feature of the Roman gardens, was wanting in these gardens, and the numerous large villas and palaces were constructed rather under the traditions of the East than following those of Italy. That is to say, instead of large displays of parterre and open space, the tendency was more towards enclosing the gardens and making them smaller and more retired. But, though it would be an interesting study, the scope of this work does not permit of our tracing the history of garden design in this direction.

All over the Roman Campagna, in the districts around Naples, and other favourite resorts, the huge villas and latifundia of the Romans were fortified, and frequently became the castles of the barbarian conquerors, who very considerably restricted their area, allowing to the garden the minimum space required

for the growth of vegetables and other necessities of life. During the fifth and sixth centuries the Roman Campagna was hardly a secure place to enjoy villa life; for, besides being very insecure, it was frequently ravaged by disease, and these difficulties were still further increased by insufficient water supply. Though the responsibility for the destruction of the old Roman villas has generally been laid at the doors of the barbarian conquerors, it cannot be truthfully said that they were entirely responsible, for in all probability very much of their destruction was due to the wholesale way in which the Princes of the Church ransacked their sites again and again during the glorious Cinquecento, when Rome was practically destroyed by its own inhabitants.

During all these dark ages the art of horticulture was only kept from entire degeneration by the efforts of the monastic Orders, by whose untiring labours entire regions of Italy, France and Spain were fertilised and recovered, after having been abandoned owing to the ravages of Goths and Saracens. Amongst the monastic records of the middle ages, frequent traces may be found of the important part taken by the monks in keeping alive the best traditions of horticulture, though to such



TRICLINIUM HOUSE OF SALUST. POMPEII

men, whose only care was the cultivation of life's necessities, the art of ornamental gardening was of very small importance. The only flowers that were cultivated were used for ceremonial purposes and the adornment of the church; a small walled-in garden laid out in simple square plots, and known as the 'giardinus sacristæ,' being usually provided for this purpose.

The nobility remained immured within their crenellated ramparts, like robber chieftains, waging incessant war upon their neighbours, tyrannising the whole countryside, and far too busily occupied to be able to afford the luxury of garden-building. Occasionally within the castle walls



WELL HEAD FROM MVRANO. 10TH CENT.

space would be found for some small flower garden, or for the growth of medicinal herbs, vegetables, or fruit. Such gardens were invariably arranged in simple and regular compartments, divided by low screens of wattles, with raised seats of grass around the walls. Arbours and trellises, reminiscent of the more ancient pergolas, and occasionally a fountain or canal for the preservation of fish—such features, with perhaps some small topiary-work, constituted the only means of ornamentation. We occasionally see these delightful little gardens illustrated in paintings, old missal illuminations, and calendars. Becoming more ambitious in their design, fountains and waterworks were introduced, and generally became the central and most important feature of the design. Well-heads, which are

capable of much variety in their design, also formed an excellent motive for a central decorative feature, and were introduced at a very early date; the one here illustrated is now in the Victoria and Albert Museum, London; it is a Romanesque example from Murano.

Towards the latter part of the thirteenth century the interest in gardening commenced to be revived. In the glorious period of the Quattrocento, after a dormant state of close on a thousand years, Italian art awoke and resumed all its ancient energy and knowledge. A return was made to the study of nature. A close study of the plant-world gave many new and varied forms of decoration, and even amid the tumult of wars and insurrection the spirit of grandeur that belonged to the ancient classic villa was revived in the opulent gardens that surrounded the private houses of the Renaissance. It is the opinion of Burckhardt¹ that the private houses of the Renaissance period were built as they were 'because the love of fresh air was so great that people preferred to expose themselves to the risks of warfare by living out of doors, rather than remaining in safety behind the city walls.' This is no doubt to a certain extent true; but, as Dr. Romualdo Pantini has pointed out,² 'There were other reasons besides the simple love of fresh air, and the traditions of Roman ease and grandeur. The construction of these suburban houses and gardens was the natural consequence of the spirit of independence which sprang into being spontaneously as the natural conditions of life among the merchants and tradesmen allowed them to indulge it. Too much importance, therefore, need not be attached to the instinct to preserve, not only one's property, but one's health, in an age when forays and fighting were frequent.'

In the latter half of the thirteenth century first appeared the great work of Pietro Crescenzi, the lawyer and agronomist. This was by far the most important treatise upon agriculture produced during the middle ages, and throughout the whole of the fourteenth and fifteenth centuries it stands alone in the literature of gardening. It was first published under the title of '*Opus Ruralium Commodorum*,' and was founded upon the works of the ancient agronomists, Cato, Varro, Palladius, and Columella, and also on the author's own personal observation. It was printed for the first time in 1471, though the work had existed in manuscript copies for more than a century previously.

Crescenzi was born at Bologna in 1230 and had devoted his youth to the study of science, medicine and law; owing to disturbances he was forced to leave his native city, and did not return for a period of thirty years, during which time he says he 'read and studied many ancient and modern books, and saw and learnt a great number of styles of cultivation.' Returning to Bologna, he commenced to write his famous treatise, which was dedicated to Charles II., King of Sicily. The book was originally written in Latin, but was afterwards translated into Italian, French, and German. In the eighth book the author treats of the laying out of gardens, which he divides into three classes. Firstly, he deals with small herb gardens, under which term he includes small orchards, and gardens of fruit-trees and herbs pleasing to the sight. After giving minute directions as to the preparation of the soil, he recommends that the garden be square and so wide as to be sufficient for those who will dwell in it. In its borders should be planted every

¹ *Geschichte der Renaissance in Italien*, 1891, Jacob Burckhardt.

² See article in the *Studio*, April 1902.

species of odoriferous herbs, such as goat's-rue, sage, basil, marjoram, mint, and the like. The paths were to be of grass, and against the wall a high bank of earth arranged as a seat, blossoming and beautiful, whilst pergolas of vines gave to the charming spot a cool and delightful shade. 'As in trees of this kind the shade is sought rather than the fruit, they must not be dug or manured, because it would hurt the neighbouring herbs and flowers,' 'and care must be taken that the trees neither be too many nor grow too thickly, because the shutting off of air corrupts the health of the place, also because the garden requires a free current of air.' He recommends the use of sweet-scented and shady trees, as vines, apples, pears, laurels, pomegranates, cypresses, and the like. 'In the middle of the lawn there must be no trees, but let the fresh level of the grass remain alone in a pure and glad air, and if possible let there be brought a clear fountain, which will add pleasure and gaiety by its beauty.'

The author then proceeds to deal with gardens 'For ordinary persons from two to four acres in extent'; these, he suggests, should be surrounded by trenches with a fence of prickly shrubs and white briars, with a hedge beyond of pomegranates in hot climates, and of hazel nuts or quinces in cold. The principal reason of such a garden was for the production of fruit, but a part was set aside as a small flower garden and another portion as a meadow, with probably a 'ragnaia,' or bird snare: a feature still to be seen in many parts of Tuscany. He also suggests an arbour or trellis-bower made in the fittest and most convenient place, 'like unto a pavilion.' Thirdly, the treatise deals with the gardens of kings and other rich persons; for 'whereas such persons having great riches and power can in these worldly things entirely satisfy their wills, most times only lack the industry and the science of ordering them.' For such gardens Crescenzi suggests a level site, 'not marshy or closed to the blowing of good winds,' in which there should be a fountain flowing through all its parts and places. 'The size should be twenty acres or more according to the sire's pleasure, and girt with walls as high as it is meet. On the northern side let there be planted a forest of different trees where the wild animals let loose in the garden can run and hide. On the southern side let there be built a beautiful palace where the king or queen will dwell when bent on escaping serious thoughts and renew their souls with comfort and mirth. Because such a palace if built on that side will in time of summer cast around it on the garden side a temperate outlook and without the heat of the sun. Also in some part of this garden can the orchards be planted. And let a fishpond be made in which many generations of fish shall be fed, and also let there be hares, stags, roebucks, and rabbits, and such animals as are not rapacious. And at the top of some small trees near the palace let there be built a kind of house having a roof and walls of copper-wire finely netted, where shall be put pheasants, partridges, nightingales, blackbirds, goldfinches, linnets, and all kinds of singing birds. And let the rows of the trees in the garden of the palace be far from the forest, in order that from the palace it may be seen what the animals in the garden are doing. There also ought to be made in this garden a dwelling-place, with walks and bowers of trees only, in which the king or the queen may sojourn with their barons in dry weather. Such a place can be conveniently built in this wise. Let all the spaces of the paths and of the walls be measured and marked, and in the

place of the walls fruit-trees be planted, if this be the sire's pleasure. Let them be such trees as grow up easily, like cherry-trees or apple-trees. Or else, and it will be better, let them be willow-trees or elm-trees. And, both with pruning and with props and poles and twigs, let their growth for several years be well looked after, until the branches be turned into walls and roof. But much easier and quicker it would be to build the aforesaid pavilion or house of seasoned planks, planting the vines round it so as to cover up the whole building. Nay, similar structures of dry wood can be made all over the garden for the vines to grow over and cover them; trees also may be turned to this use. Much delight will be caused by various and wonderful graftings of trees on trees, which art may be easily learned by the diligent cultivator of such a garden. . . . Moreover, let us remember that great adornment to such a garden would be given by such trees as are never bared of green leaves - pines, cypresses, citrons, palms even, if they can thrive there.'

In the fourth chapter, Crescenzi treats 'of those things which can be built both for pleasure and for strength in gardens and in courts.' 'Around courts and gardens ornaments can be made of green trees trained to look like walls or palisades, or stockades with turrets, in this wise. Having perfectly cleaned the banks . . . there should be taken willow-trees, or poplars, or olives, and planted very deep, a foot or less distant from one another and in a straight line . . . When they have sprung up, they are cut close to the ground; and the next year let the shoots be set in line, with poles four feet apart from each other: and let them be brought up straight from the ground until they have grown eight or ten feet high. When they have reached that height, and become somewhat sturdy, they must be cut. And let similar trees in a strip five feet wide be planted near this bower at the same time, also ten feet apart; and when they have reached the same height, let their branches, with the aid of poles, be bent towards each other and entwined with the neighbouring trees, and let this be continued year after year until a strong scaffold of branches be made, strong enough to support men safely. Afterwards let the other side of this structure grow up in a wall through which holes can be easily cut to imitate battlements. And round such ornament, in the corners or wherever else you like, you can even from the beginning plant four trees, and having brought them up straight, bend their branches towards each other at a height of about ten feet, so as to build a kind of platform or floor; and, having repeated the same thing higher up, let these trees be at last bent over at the top like the roofs of houses. Such houses with green columns can be very well built either in courts or gardens.'

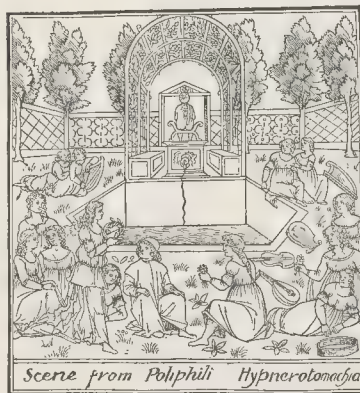
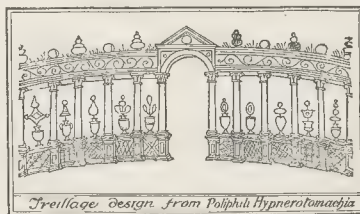
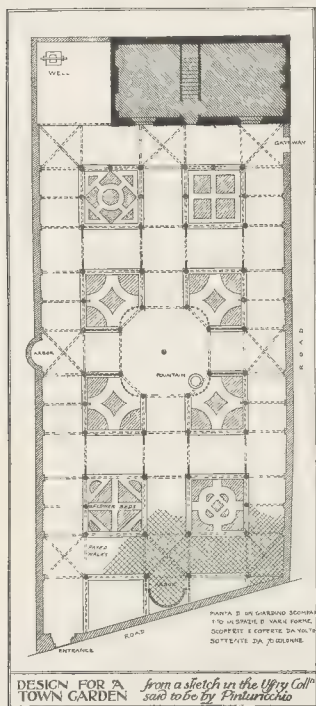
Upon the walls of the Campo Santo at Pisa, one of the most beautiful burying-places in the world, Andrea Orcagna (1315-1368) has painted in fresco a festive company of ladies and gallants apparently just returned from the chase. They sit singing and laughing under a group of orange-trees upon a raised bank barred and crossed with wood. In the same Campo is Pietro di Puccio's fresco of the Garden of Eden, with a beautiful hexagonal basin with panels decorated with lion heads; a pillar supporting a vase rises from the water basin, and the water issues through small gargoyles.

The delightful account with which Boccaccio commences his introduction to the Third Day in the 'Decameron' stands alone as the most fascinating description of a garden of this period. Having

brought his gay company in safety from the fœtid atmosphere of the fever-stricken city, he describes how that, 'led by the song of maybe twenty nightingales and other birds, they took their way towards the west, to a beautiful and splendid palace. When they had entered and seen over the house, they were now showed into the garden, which was on one side of the palace, and walled round about, which seemed so full of beauties at their first entrance that they were more attentive in viewing every part. All round and through the midst of it were large straight walks covered with vines, which seemed to promise a plenteous vintage; and, being all in blossoms, they gave so delicious a scent, joined with other flowers then growing in the garden, that they thought themselves among the spiceries of the East. The sides of these walks were enclosed with white and red roses and jessamine, in such a manner as to exclude the morning and even the midday sun. What variety of plants, and how elegantly disposed, it would be needless to mention, since there was nothing belonging to our climate which was not there in great abundance. In the middle of this garden, what seemed more delightful than anything else was a plot of ground like a meadow; the grass of a deep green, spangled with a thousand different flowers, and set round with orange and cedar trees, whose branches were stored with ripe fruit and blossoms, at the same time affording a most pleasing object to the eye as well as a grateful odour to the smell. In the centre of this meadow was a fountain of white marble, beautifully carved; and (whether by a natural or artificial spring, I know not), from a figure standing, on a column in the midst of the fountain, a jet of water spouted up, which made a most agreeable sound in its fall: the water which came from thence ran through the meadow by a secret passage, when, being received into canals, it appeared again, and was carried to every part of the garden, uniting in one stream at its going out, and falling with such force into the plains as to turn two mills before it got thither. . . . Whilst they were walking about, therefore, diverting themselves with weaving chaplets of flowers and listening to the various melody of the birds, who seemed to vie with each other, a new beauty presented itself to them which they had before taken no notice of: namely, they perceived the garden to be full of a hundred different creatures; in one place they saw rabbits issuing forth, from another quarter they saw hares; here were goats lying down, and there were deer grazing. . . . ' The actual garden described has often been identified with the Villa Palmieri, near Florence, but there is little reminiscent of Boccaccio's day in the garden as it remains at present.

Such gardens as Boccaccio has so delightfully portrayed may frequently be found in paintings, from which we may gather many suggestions. Several of Fra Angelico's pictures show different treatments of gardens. The well-known 'Massacre of the Innocents,' in the Florence Academy, shows a courtyard enclosure, upon the walls of which is a pergola with low round bowls full of flowers alternating between the columns; again, in the picture of 'Zacchias writing the name of St. John the Baptist,' at Florence, is a little courtyard garden surrounded by a pannelled wall: Zacchias is seated upon a stone seat running round the garden against the wall. This feature is essentially Italian in its origin, the seat was frequently covered with grass, mosses, or other very low-growing plants. In another of Fra Angelico's pictures is a small courtyard, with stone summer-

houses and doorway leading to an avenue of cypresses. In Pinturicchio's picture of 'Susanna and the Elders' the garden is shown surrounded by a low red wall, and a hedge of roses trained upon a lattice of gilded reeds; a roebuck, stag, rabbits, and other animals are running loose in the garden—a liberty not, however, allowed to a monkey chained to a stake. The bath into which Susanna is about to enter is represented in the form of a magnificent fountain, with octagonal



basin raised on two steps. In another of his frescoes is a little garden enclosed by a balustrade, with flower beds formally laid out in squares and surrounded by a cane trellis.

Lorenzo da Credi's picture of the 'Annunciation' shows an immense park garden with straight walks, and cool thickets, grass parterres, a well-head near an oratory, and masses of imposing trees.

The designing of gardens was one of the many branches of art to which the painter was called upon to devote his attention. In the valuable collection of drawings at the Uffizi Gallery, Florence, are several original sketches. One is a delightful little design for a town garden on an irregularly

shaped site divided into plots, each slightly sunk from the level of the path and surrounded by pergolas upheld by seventy columns. The walks are paved, and around a central octagonal space were four small fountains with balustrades.

The very remarkable and rare work of Francesco Colonna, printed by Aldus of Venice, in 1499, known as '*Poliphili Hypnerotomachia*,' an allegorical romance, has important garden descriptions and many good woodcuts. In one of these is shown an arbour of woodwork supported by six columns, and seats on either side. Two of these woodcuts are reproduced here (on page 23), taken from a fine copy of the book in the Ambrosian Library at Milan. Other illustrations give designs for treillage, fountains, and parterres, in which the old classic idea of box inscriptions is frequently to be met with.

Lorenzo de' Medici, surnamed the Magnificent, the friend of Michael Angelo, and patron of all the arts in Florence, gave great impetus to the revival of the art of garden design towards the end of the fifteenth century by making his gardens decorative adjuncts to the house. The greatest artists of the day, as Michael Angelo, Giulio Romano, and Raphael, Michelozzi, Ammanati, and Buontalenti, were charged with the designing of these delightful gardens. Life continually became more and more pleasurable under the influence of the great Medici family, in whose country houses poets, artists, and learned men frequently met together and discussed with their wealthy patrons the art and literature of the day; and the capital of Tuscany and its surroundings owe to them a number of sumptuous villas created during the period of their magnificence, when great progress was made in the art of garden design. Many of these creations have to-day disappeared in modern Florence, but one can easily find sufficient traces to show how much they had been inspired by their classic prototypes.

In 1417 Cosimo de' Medici bought a country house at Careggi, which he considerably altered under the guidance of Michelozzo Michelozzi, rebuilding and fortifying the villa, placing the pleasure grounds within high walls, with oak woods crowning the neighbouring hills. Here Cosimo spent the last days of his life, seldom moving abroad, and here he died in 1464. According to Vasari, Michelozzi also designed for Cosimo the fortress villa at Cafaggiuolo; nothing remains of this garden at the present day. Ferdinand de' Medici commissioned Bernardo Buontalenti to enlarge and improve the Villa della Petraja, near Florence, and he also erected the Villa dell' Ambrogiana. In 1440 Luca Pitti caused Brunelleschi, the architect of the Duomo, to build the Pitti Palace. The Boboli Garden that we can still admire behind the palace was laid out at a later date under Cosimo I. by the architects Il Tribolo and Buontalenti.

The villas at the end of the fifteenth century were generally bound up with considerable agricultural surroundings. In Tuscany the '*podere*' or farm, even to this day, invariably extends to the very garden wall, whilst the farm buildings are often included in the garden scheme.

Poggio-a-Cajano, La Sforzesca, built by the Sforza family, in the environs of Vigevano, both served as model farms as well as country retreats. Poggio-a-Cajano was constructed by Lorenzo il Magnifico about the year 1485 from the designs of Giulio di San Gallo. It is situate

about ten miles outside Florence, and originally was surrounded by beautiful gardens, of which practically nothing remains except a fine stairway and garden approach. The water for the villa was conducted by an immense aqueduct from the heights of Benistallo. Here were great plantations of mulberry-trees, which even to this day yield a considerable source of revenue, and parks containing rare animals bought in Spain and Egypt. The love of strange and rare animals was a curious feature of this age, and Lorenzo might be considered the founder of the zoological garden in the most elevated sense of the term. His prodigious activity extended to the collection of all kinds of birds and animals, pheasants whose descendants still people the park, pigs from Calabria, cows from India, and even giraffes and other curious animals, of which the travellers of the Renaissance brought home such fabulous descriptions.

In his interesting and valuable work on the civilisation of the Renaissance in Italy, Burckhardt remarks the widespread interest in natural history, and the collection and comparative study of plants and animals. 'Italy claims to be the first creator of botanical gardens, though possibly they may have served a chiefly practical end, and the claim to priority may be itself disputed. It is of far greater importance that princes and wealthy men, in laying out their pleasure gardens, instinctively made a point of collecting the greatest possible number of different plants in all their species and varieties. Thus, in the fifteenth century, the noble grounds of the Medicean Villa Careggi appear, from the descriptions we have of them, to have been almost a botanical garden, with countless specimens of different trees and shrubs.¹ Of the same kind was a villa of the Cardinal Trivulzio at the beginning of the sixteenth century, in the Roman Campagna, towards Tivoli, with evidently something very different from the score or so of familiar medicinal plants which were to be found in the garden of any castle or monastery of Western Europe.'

'The collections, too, of foreign animals not only gratified curiosity, but served also the higher purposes of observation. The facility of transport from the southern and eastern harbours of the Mediterranean, and the mildness of the Italian climate, made it practicable to buy the largest animals of the South, or to accept them as presents from the sultans. The cities and princes were particularly anxious to keep live lions, even when the lion was not, as in Florence, an emblem of the State. The lion's den was generally in or near the government palace, as in Perugia and Florence; in Rome it lay on the slope of the Capitol; the beasts sometimes served as executioners of political judgments, and no doubt, apart from this, they kept alive a certain terror in the popular mind. Their condition was also held to be ominous of good or evil. . . . By the end of the fifteenth century, however, true menageries (*serragli*), now reckoned part of the suitable appointments of a court, were kept by many of the princes. "It belongs to the position of the great," says Matarazzo, "to keep horses, dogs, mules, falcons and other birds, court jesters, singers, and foreign animals."'

Some ten miles outside Florence, Lorenzo de' Medici built the villa at Poggio-a-Cajano,

¹ 'Alexandri Braccii descriptio horti Laurentii Med.,' printed in appendix to Roscoe's *Life of Lorenzo*.

where he also laid out fine gardens and cultivated many rare flowers and shrubs. The Villa di Castello, built by Pier Francesco de' Medici, belonged to the Medici before they became Grand Dukes of Tuscany, and was always one of their favourite residences. The villa of Pratolino, some six miles from Florence, owes its existence to the Grand Duke Francesco I., who bought the estate in 1569, and squandered enormous sums upon the casino and the garden, which he adorned with statues, grottoes, and fountains of every description, causing great misery to the peasantry of all the countryside, by the amount of ground he threw out of cultivation in making his park. The garden of Pratolino was the wonder of all beholders. Montaigne visited it in 1580, when it was in the height of its glory, and remarks that 'The Grand Duke has used all his five senses to beautify it.' He mentions a grotto wherein the movement of water made music and harmony, causing various statues to move and doors to shut, animals also plunge in to drink, and other such devices. 'In one moment the whole grotto is filled with water, every chair squirts it over your thighs, and fleeing therefrom up the steps of the villa,' if they choose, they can start a thousand jets, and drench you to the skin.¹ Here John of Bologna constructed an enormous giant representing the Apennines, at the foot of which stands the villa. The gardens, with all their curious hydraulic displays, were the delight of Bianca Capello, the Venetian countess and afterwards grand duchess. Here we might see Jupiter charging an aquatic thunder, the siege of a fortress with cannons and arquebuses of water, and other costly devices; for the Grand Duke spared nothing to satisfy her. Indeed, to Bianca Capello is probably due the credit of having brought into fashion the hydraulic surprises which for so many generations continued to delight the garden designer. The gardens were arranged upon the hillside, the axial line running north and south, the casino being in the centre, and on the north side an open green or 'prato' with a large semicircular basin, and John of Bologna's reclining figure of the Apennines, behind which was a platform, with a large bosco and fountain of Jove. The private flower garden was on the east of the casino, and contained a magnificent fountain with a basin supported on porphyry columns, an aviary, and 'serraglio,' or animal house. To the south of the villa was a long avenue with balustrades upon either side designed as a series of steps, down which water ran in a channel from basin to basin. The cascade ended in a series of large fishponds. Further jets of water were so arranged that they could be constantly turned on to cool the pathway during the heat of the day. These so-called 'secret fountains,' whether or not they were intended always as a surprise to those visiting the garden, served a very useful purpose in keeping the stonework, exposed to a blazing summer sun, cool and moist, and at the same time they were most useful in very quickly watering a pathway or terrace. The gardens are very fully described in a rare pamphlet by Bernardo Sgrilli² towards the middle of the eighteenth century. He gives elaborate plans of the villa, together with a minute account of the aquatic marvels which were the great attraction

¹ Michel de Montaigne, *Journal du Voyage en Italie par la Suisse et l'Allemagne en 1580 et 1581*.

² *Descrizione della Regia Villa, Fontane, e Fabbriche di Pratolino*. Da Bernadone Sgrilli, Architetto Fiorentino. Nella Stamperia Ducale, Firenze, 1742.

of the villa: the wonderful animals lurking in caves suddenly spouting water over the unwary visitor; a shepherd piping to his flock, and other curiosities.

Of all these marvels practically nothing now remains, save a few of the rare shrubs planted by Francesco, who was a passionate botanist and collector of curious plants and animals. The once magnificent park is now no more than a mass of brushwood, in the midst of which John of Bologna's colossal statue of the Apennines, built up of large blocks of stone, reclines, discharging his horn into a marsh, almost the only remnant of the magnificence of Bianca Capello's favourite villa.

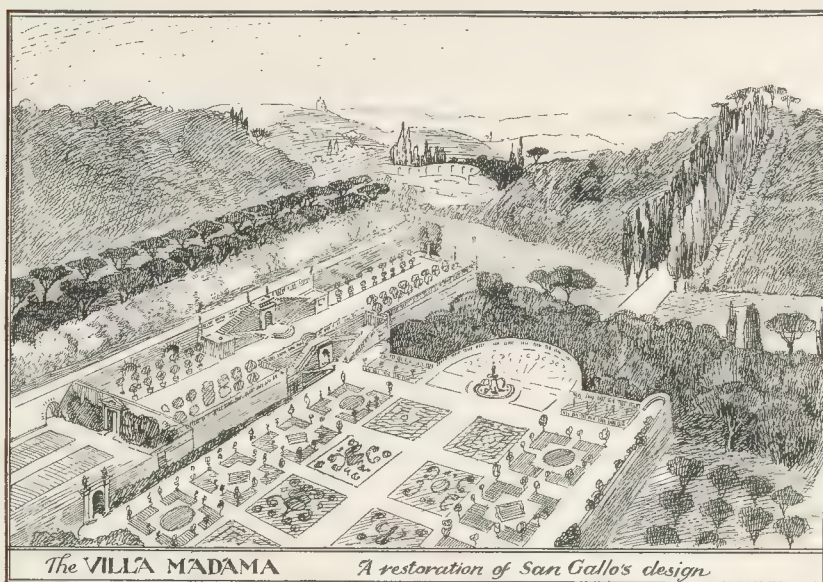
Some few years before Poggio-a-Cajano was built, Michelozzo Michelozzi erected for Giovanni, son of Cosimo de' Medici, a 'magnificent and noble palace' at Fiesole, with fine gardens laid out upon the hillside in terraces supported by immense buttresses. Vasari tells us that 'the vaults were so well constructed that, though high upon the hill, no crack has ever started.'

Towards the end of the fifteenth century, the famous Orti Orecellari, at Florence, were laid out by Bernardo Rucellai, kinsman of Lorenzo il Magnifico. Here it was that the celebrated Platonic Academy held its meetings and Nicolo Machiavelli read his discourses. The gardens, which were chiefly designed to please Bianca Capello, were made and re-made many times in succeeding generations to suit the dictates of fashion, and in 1527 they were sacked by the populace. The Emperor Charles V. was entertained at luncheon here when on a visit to Florence. From 1608 to 1640 the garden belonged to the Orsini family, and afterwards to Cardinal Carlo de' Medici, who spent large sums in bringing water by conduits from the Arno. He caused his architect, Antonio Novelli, to make many fountains and waterworks, and constructed an artificial hill of stones beneath which was a large dome with an inner square apartment, known as the Cave of Polyphemus. In the next century the garden was altered to the landscape style, and now there is little but the site remaining of what was one of the most famous gardens in Florence.

About the year 1516 Raphael commenced the Villa Madama, in the outskirts of Rome, in conjunction with San Gallo. The plan of the villa as designed by Raphael was conceived upon a gigantic scale, of which the existing remains form but a very small part. Several projects were presented for laying out the grounds, amongst them that of San Gallo, of which we give a restoration made by Baron H. von Geymüller.¹ Besides these projects Raphael himself made a complete scheme for laying out the grounds of the villa. The Villa Madama was one of the finest creations of its period. It was built over the ruins of the Baths of Agrippa, on the declivity of Monte Mario, overlooking the Tiber, and even in its present ruinous and deserted state presents a scene of great attraction, backed by dark groves of cypress and ilex. The villa was never completed, for scarcely had the work attained to some degree of perfection when it was sacrificed to the vengeance of Cardinal Pompeo Colonna on Pope Clement VII. for the destruction

¹ By kind permission of Baron Geymüller. See *Raffaello Sanzio studiato come Architetto*. Milano, 1884.

of fourteen of his castles burnt by that Pope in the Campagna of Rome. Restored some years later, it was occupied by the Farnese family, notably by Margaret de' Medici. The undulating lines of Monte Mario, clothed as they once were with magnificent pine woods, formed a dark and imposing background, and acted as a foil to the dazzling brilliance of the villa, with its grand terraces and stairways. On the upper terrace was an exquisite fountain by Giovanni da Udine, which Vasari says was built in imitation of a temple of Neptune just then discovered among the ruins of the Palazzo Maggiore, and that the Cardinal de' Medici was so much pleased with this production of Giovanni's skill that he rewarded him with a canonry. Three large openings lead

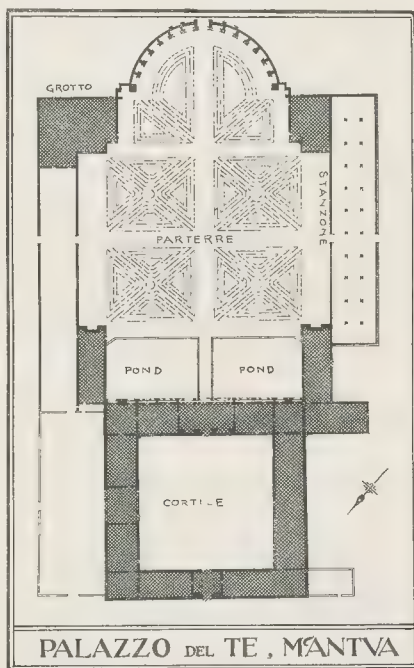


to the garden, of which the centre of one side is occupied by a large basin of marble. In the grotto are the remains of fine mosaic decorations, with fish, aquatic animals, and shell-fish in the ancient manner. At the end of the garden arose a high gateway flanked on either side with a colossal statue. From the upper terrace a magnificent view extended over the winding course of the Tiber and the Campagna beyond.

Besides the Villa Madama, Raphael also designed the Villa Farnesiana at Rome, and laid out the early scheme for the garden of the Vatican. The former palace was built about 1506 for the banker Agostino Chigi, and was renowned for the magnificent entertainments given to Pope Leo X.

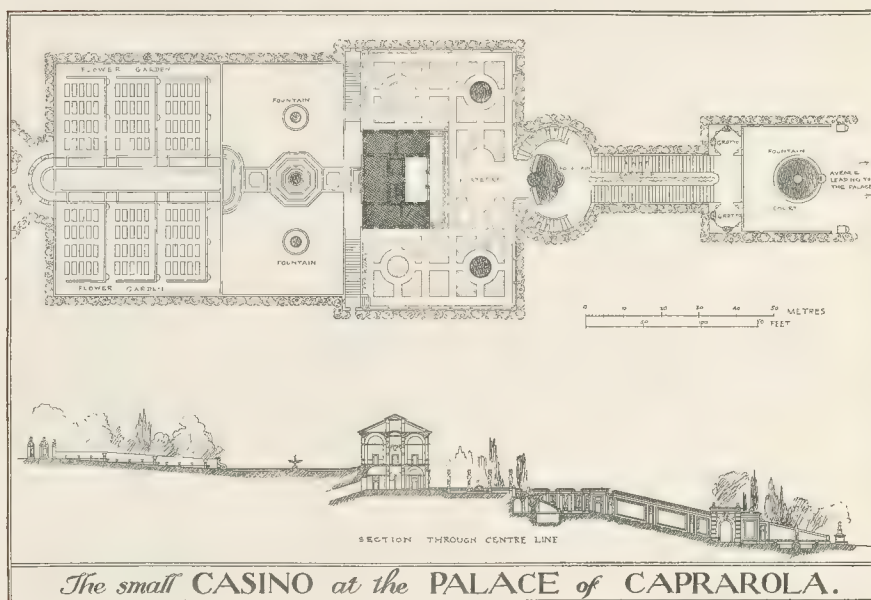
The Palazzo del Te, at Mantua, erected as a country house for Duke Frederick I. in 1525-35 by Giulio Romano, was another of the most famous pleasure-houses of this time. Its somewhat curious name is derived from a low-lying plot of land upon which it stood, known as the Tejetto, outside the Porta Pusterla, from which it was approached by two fine avenues. The palace was quadrangular, arranged around a cortile, and upon the garden side were two fishponds, where all kinds of goldfish swam, and where, on festive occasions, small water fights were arranged. These were crossed by a bridge leading to the grand parterre, with buildings at either corner, and terminated by a large semicircle with statues, vases, herms, etc. On either side of the parterre were pleached alleys, with statues to Ceres, Flora, and other divinities. To the right of the garden was a large greenhouse for the storage of rare plants in winter, adjoining which were several garden salons, all most lavishly decorated with paintings depicting the life of man, and on the east of the garden was a cool marble grotto and sunk giardinetto.¹ As time went on this beautiful palace fell into disrepair. In Napoleonic days its glories were revived, but now it has again fallen into a state of neglect.

In 1527 the Villa d' Este on Lake Como was commenced, and a few years later the gardens and cascades ascending the hillside were carried out. Many of the more important Genoese villas also date from this period, and were principally the work of Galeazzo Alessi. Among these are the Villa Giustiniani at Albaro, built in 1537, remarkable for one of the finest loggias in Italy; the Palazzo Pallavicini, at Genoa, was constructed at the same time, from Alessi's designs; he also built the Villa Imperiali, at Sanpieroarena. In 1529 the famous Doria Palace at Genoa was commenced (a plan of these gardens is given on Plate 13). A few years later the outer gardens of the Vatican were laid out by Antonio di Sangallo, who was also responsible for the Palazzo Baldassini, the Palazzo Sacchetti, and the greater part of the Palazzo Farnese.



¹ For a further description of the Palazzo del Te see *Archivio Storico Lombardo*, vol. iv. Series II. Milano, 1887.

One of the greatest among the villa architects of the sixteenth century was Vignola. His masterpiece is the palace of Caprarola, near Viterbo, standing backed by a chestnut wood, looking down from its high platform upon the roofs of the little town clustered below. The palace was built for the Farnese family. It is approached by a magnificent stairway, and surrounded by a moat. The plan is in the form of a pentagon, enclosing a circular court; each of the five sides measures 130 feet and the circular court is 65 feet in diameter. According to Fergusson, the object of adopting the form here used was to give it a fortified or castellated appearance, as most citadels

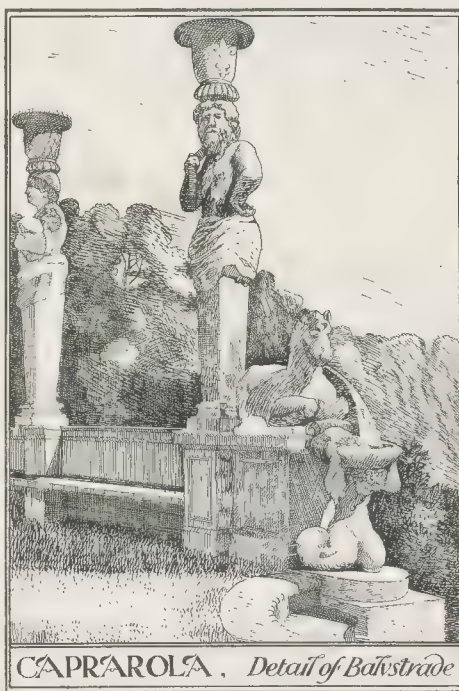


of that age were pentagons, and this palace is accordingly furnished with small sham bastions at each angle, which are supposed to suggest the idea of defensibility.

Besides Caprarola, Vignola built the Villa di Papa Giulio outside the Porta Romana at Rome, and transformed the Palatine slopes into the sumptuous Farnese gardens. The Villa Lante at Bagnaia is also believed to have been designed by him.

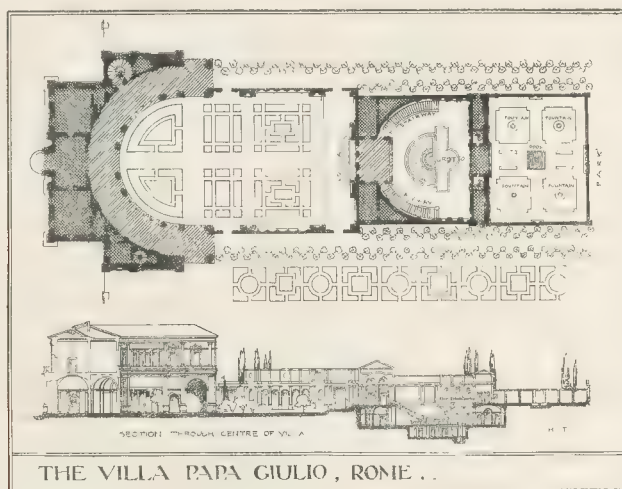
The garden scheme at Caprarola was a stupendous undertaking. Round four angles of the five-sided palace stretches a broad raised walk, whence one looks sheer down into the moat far below. Two of the sides of the pentagon were occupied by quadrangular gardens, joined together by a

charming circular loggia and fountain. At intervals, huge *barocco* statues representing the Seasons stand out like grim sentinels. At the back upon the plateau is a square garden formally laid out with clipped-box hedges, fountains and grottoes. Sebastiani, writing in 1741, gives a description of the gardens, and mentions a pool in the middle of the lower garden having a huge lily, the crest of the Farnese family, formed of lead, which sent up a volume of water with such vehemence that it burst in fine clouds of spray in which the sunbeams produced a rainbow. There is a very spacious grotto against a retaining wall at the far side of the garden, worked in stucco and pebbles, its walls sustained by six gigantic sylvan figures, whilst nymphs sit within playing upon musical instruments. The ground rises gently behind these gardens for some distance, and an avenue of cypresses leads for about a quarter of a mile to the graceful little retreat known as the Villa Farnese, laid out about seventy-five years after the great palace by Cardinal Odoardo Farnese. Its parterres are now overgrown and unkempt, the once well-tended paths are weedy and uncared for, and the great moss-covered caryatides look sorrowfully down upon a scene of disorder and neglect. At the extremity of the grand avenue is a square courtyard and circular fountain pool, and on either side are grottoes with mosaics of pebbles and shellwork; between these grottoes a broad ascent leads to an oval court with a large



fountain basin, and on either side figures representing rivers, whence issue the waters, which, forming a cascade, descend to the lower level. A double ramp ascends from this oval court to the parterres in front of the casino, an oblong terrace entirely surrounded by gaunt fantastic figures with vases upon their heads, somewhat coarse in detail, but now softened down by the mellowing hand of time. At the rear of the casino is a well-arranged flower garden where the sloping nature of the site is cleverly utilised.¹ Vignola's other garden architectural works included fountains and stairways to the Borromean Palace at Rome, an oval grotto at the Villa Borghese, Rome, and a charming raised amphitheatre which still exists at the Villa Mondragone, Frascati.

The Villa Papa Giulio, which was commenced about 1550, is one of the most pleasing country villas to be found in Italy. The building of this palace and the laying out of its gardens



were the daily occupation of Pope Julius III., who took the greatest interest in all that was done, and is himself supposed to have often taken an active part in the design of his charming country villa, which is situated just outside the wall of Rome, near to the Porta del Popolo. It is the joint product of Vignola and Ammanati²; the former most probably designed the casino; the latter the courtyards and architectural screen between the grotto and the gardens. His name is on a pillar at the entrance to the grotto. Entering underneath a fine archway, we come to an oblong court bounded upon one side by Vignola's charming semicircular open loggia, painted

¹ For complete plans of Caprarola see Lebas et Debret, *Oeuvres complètes de Vignola*, Paris, 1815.

² Besides this palace, Ammanati was also responsible for the design of the great ducal palace at Lucca.

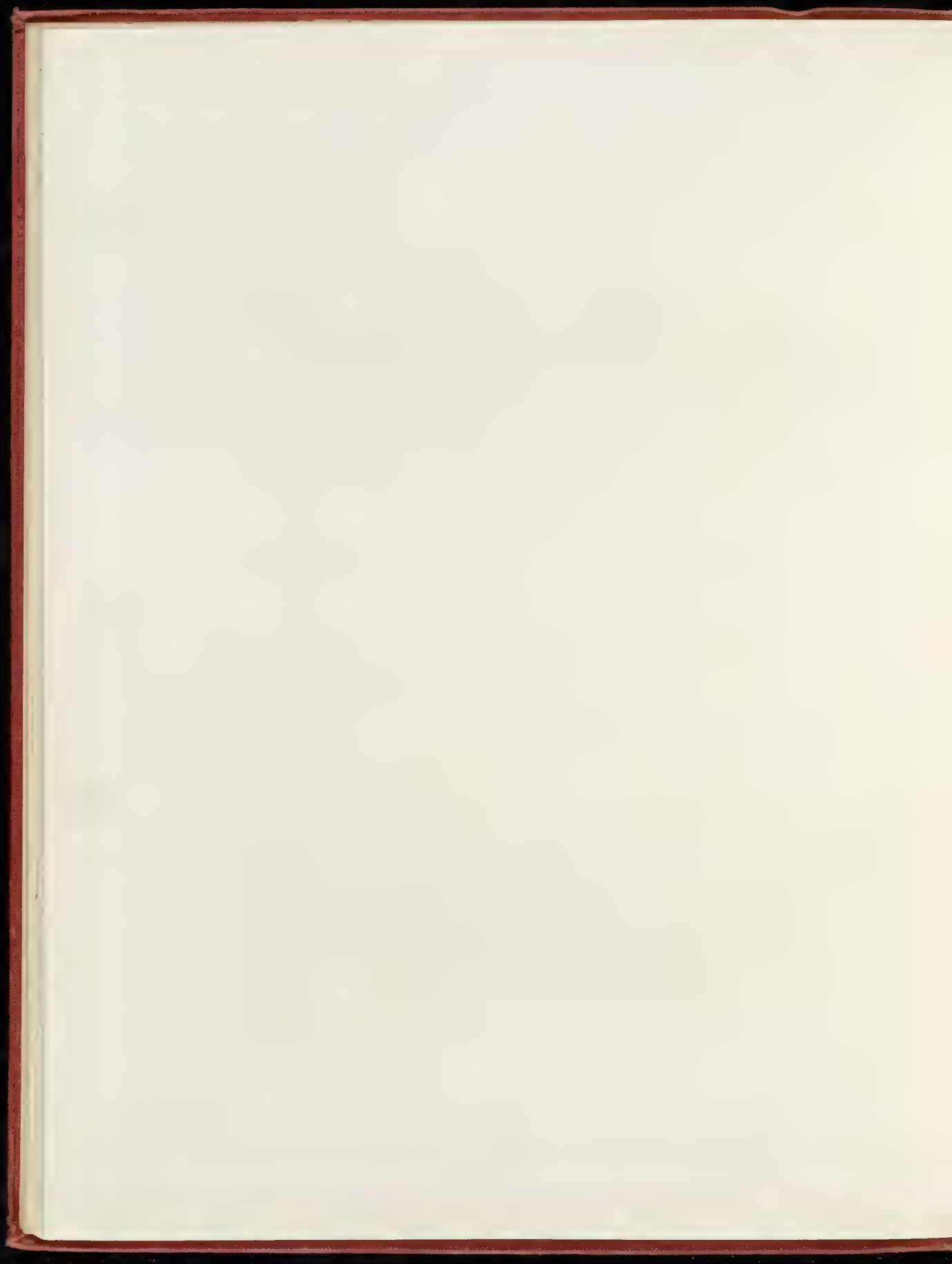
THE VILLA PAPA GIULIO. ROME.



ACROSS THE CORTILE



THE GROTTA.



with Zuccherò's frescoes, and columns arranged in a masterly way. This court was probably originally used as a court of entrance, and as such doubtless had no parterre; it is also probable that the 'giardino segreto' and kitchen gardens occupied spaces upon either side. One of these spaces, which appears to have been the 'privy garden,' contains a restoration of an Etruscan temple, for the Villa Papa Giulio is now a museum. The walls on either side of the courtyard are lavishly ornamented in delicate relief. A fine open loggia divides the two courtyards, so that a vista is obtained through the loggia and beyond to a small square parterre, where a little fountain sends up its silvery jet of sparkling water. From the second or further courtyard steps descend to the semicircular grotto (illustrated on Plate 2) enclosed within a well-proportioned balustrade; here the murmur of rippling water is never absent from the air, tiny cascades descend over rocks of moss and maidenhair, and finally flow into a miniature canal, where gold and silver fish dart ceaselessly about. There are few more wholly satisfactory examples of garden architecture in Italy than this delightful grotto, and indeed the whole villa is so cleverly planned that it is well worthy of the close study that has so often been devoted to it. We can picture the aged Pontiff rowing to his villa in state from the Vatican, so infirm that he must needs be everywhere transported upon his white mule (the circular stairways are so constructed that it is easy for an animal to ascend to the first floor), from day to day inspecting the progress of the works, always indulging some new caprice which his architects must at once set themselves to realise. Such a villa was well suited to the pleasures of his court.

In Genoa and the neighbourhood the architect Galeazzo Alessi constructed many villas about the middle and latter part of the sixteenth century. Of these creations there are now but few remains. The Villa Imperiali, Sampierdarena, still retains much of its original garden, and is perhaps the best preserved of his villas. In many of the Genoese villas, the entrance cortile is very cleverly treated; especially is this the case where the palace backs on to rising ground, and the retaining wall has of necessity to be made decorative. It is always the delight of an Italian that the passer-by in the hot street should get a glimpse through the archway of a cool green cortile with perhaps a fountain jet or water flowing from a mossy grotto, and the idea is a very charming one, and capable of much diverse treatment. At Bologna the effect of perspective is so real in one of the smaller palaces that the distance of the rear wall appears far away. At the Palazzo Bevilacqua, in the same city, the cortile has an unusual form of fountain, formed of a well-head basin and lion, seated above a square pilaster, from whose mouth the water issues.

About the middle of the sixteenth century the great gardens of the Villa d' Este [Plate 113] were commenced and continued during the whole of the life of Cardinal Ippolito d' Este, who died in 1572.

At the same time the Boboli Gardens at Florence [Plate 29] were being constructed by Ammanati and Buontalenti. The Villa Medici at Rome [Plate 90] was commenced about 1550 from the designs of Annibale Lippi. In 1560 Pirro Ligorio built the charming little Villa Pia in the gardens of the Vatican, which is one of the most delightful examples of garden architecture left in Italy.

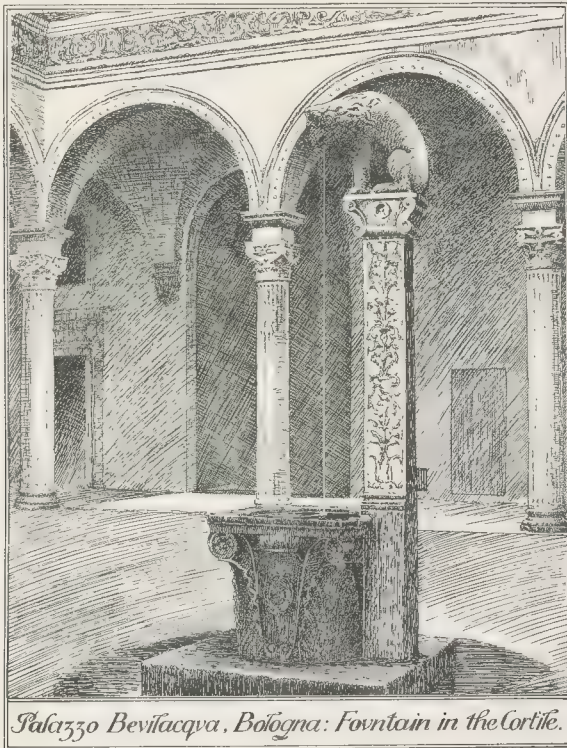
In the early years of the seventeenth century Giovanni Fontana (1546-1614) was engaged upon many important garden schemes; he was principally celebrated for his hydraulic works, and, besides arranging the waterworks in the Vatican gardens, he also designed those at the Villa Borghese, Rome, and the villas Aldobrandini, Taverna, and Mondragone, Frascati.



CORTILE OF A GENOESE PALACE.

Upon the right bank of the Mincio, and not far from Brescia, are the remains of the Castle of Goito, which in its day was much celebrated for its gardens. A castle had been constructed there in 1444, and between 1584 and 1587 great alterations were made to both the house and garden for the Gonzaga Guglielmo under the direction of an architect, Traballesi, who, judging from some correspondence which passed between him and his patron, must have been a man of great ingenuity with a fine vein of humour. Writing to the Duke May 21, 1587, he says: 'I have made a model for a jest to be constructed within a pond. In the midst of the pond,

to make a little island of timber, with a bridge in the form of a raft, where one could go to eat, or for pleasure, and when eight or ten people are gathered together thereon, the said raft descends to the bottom, leaving the said abandoned ones upon the island: next the island itself begins to descend, and slowly sinks for the greater torment of those who find themselves upon



Palazzo Bevilacqua, Bologna: Fountain in the Cortile.

it. When it is gone a certain distance, it slowly begins to ascend again, and the bridge also returns, so that the people should be able to go into the sunshine and dry themselves. I wish to make an experiment of another idea equally diverting; when it is made, I will tell your Grace about it.¹

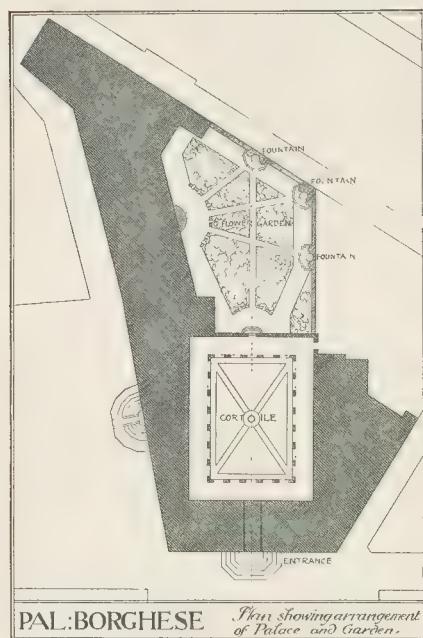
During the first half of the sixteenth century a great impetus was given to the study of

¹ *Archivio Storico Lombardo*, vol. xv.

botany by the foundation of botanic gardens. According to Loudon the earliest private botanic garden was formed in 1525 at Padua by Gaspar de Gabriel. To this garden succeeded those of Corner at Venice and Simonetta at Milan. The first public botanic garden was that founded by the Senate of Venice at Padua about 1545. It contained in 1581 four hundred plants cultivated in the open air, besides a large number kept in pots to be taken into houses or sheds during the winter; at the same time Cosimo de' Medici established one at Pisa, which was

moved in 1591 to a larger and more convenient site, the number of new plants having so far accumulated as to render a larger garden necessary. Two borders were found sufficient for the ornamental flowers, and a greenhouse was constructed for such as were too tender for the open air. The garden at Bologna was next established by Pope Pius V., then that of Florence by the Grand Duke, and afterwards that of Rome.

To Italy belongs the distinction of having printed the earliest Herbal, and the first printed book actually known with botanical figures; it is ascribed to one Apuleius Platonicus, and though it had been in existence for several centuries was first printed in Rome about 1480, and was a very popular work: the drawings are very rough and by no means true to nature. After this very early Herbal the Italians were, until the middle of the sixteenth century contented with reprints and translations of German works.¹

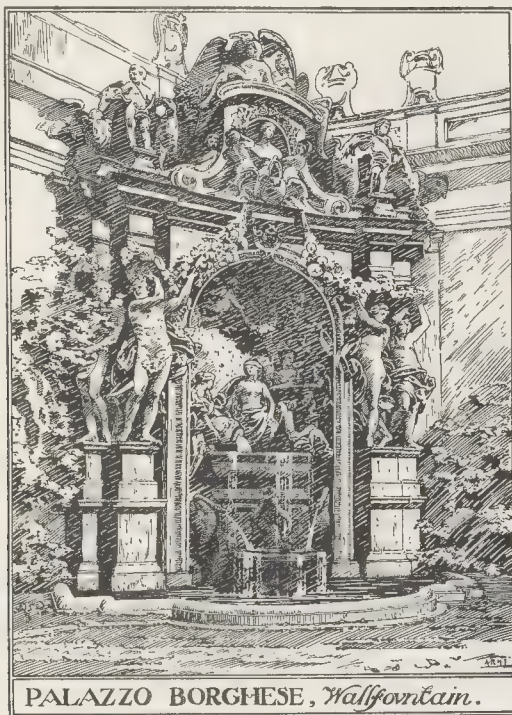


In 1598 the Villa Aldobrandini at Frascati was begun and completed some five years later from the designs of Giacomo della Porta, Vignola's most famous pupil, who was also employed on the Villa d' Este, Tivoli. Girolami Rainaldi, a Roman architect, was responsible for much of the garden architecture of this day, and designed the grounds of the Villa Borghese and also the gardens of the Villa Mondragone at Frascati [Plate 111]. At the rear of the Borghese Palace in Rome is a charming little town garden with fine wall fountains by Rainaldi. This little enclosure, of which we give a plan, is very ingeniously fitted to its very awkward position. Seen through the colonnade of the great courtyard, its fresh greenness and

¹ For further information see an interesting article on 'Old Herbals, German and Italian,' by J. F. Payne, M.D., *Magazine of Art*, 1885.

sparkling fountains form a most cool and pleasing picture, whilst the great fountains terminate every vista with canopies supported by graceful figures of young men crowned with baskets of flowers, and cupids running riot amidst garlands of fruit and flowers.

About 1640 Isola Bella, on Lake Maggiore, was commenced, and the great works continued for more than thirty years under the direction of Count Carlo Borromeo. Already we can begin to detect a falling off in the architectural detail and a straining after effect. Though the con-



PALAZZO BORGHESE, *Wall fountain.*

ception of Isola Bella is undoubtedly good, its detail is often coarse and lacks the refinement we find in so many of the earlier gardens round Florence.

The Villa Belrespiro or Pamphilj on the Janiculum Hill, Rome, and the Villa Sauli in the same city were both laid out by Alessandro Algardi about 1640, a Bolognese architect, also distinguished as an engraver and sculptor. In 1648 the Villa Falconieri at Frascati was

commenced by Cardinal Ruffini; it was one of the most charming creations of Francesco Borromini (1599-1667), who was such a fine exponent of the *baroque* architecture and the architect of the Barberini Palace in Rome.

About the beginning of the seventeenth century, 'L' Adamo,' a poem, was written and published in Milan by G. B. Andreini, a Florentine. The prints that are to represent Paradise are full of clipped hedges, square parterres, straight walks, trees uniformly lopped, regular knots and carpets of flowers, groves nodding at groves, marble fountains and waterworks. This may be considered as a poetic assemblage of the component parts of a fine Italian garden of the seventeenth century.¹

Falda's interesting work on the Roman gardens² first appeared in 1655, and gives us a very valuable record of most of the principal gardens as they appeared at this date. Several of the plates are reproduced in this work.

In 1678 Le Nôtre obtained permission from Louis XIV. to travel in Italy in order to gain new ideas, and first betook himself to Rome; here he was cordially received at the Vatican; Pope Innocent IX. accorded him a special audience, and was shown the plans of Versailles, much to his admiration. There is a story that Le Nôtre was employed to lay out the park of the Villa Pamphilj on the occasion of this visit, but there is no evidence in proof of this statement. His visit was entirely devoted to study, and is interesting on this account, showing as it does how the greatest master of French garden design, when getting on in life, still drew inspiration from Italian models.

As the eighteenth century advanced, garden architecture grew more rococo in character, and, under the influence of French landscape gardeners, became much more elaborate, in an attempt to imitate the 'grand manner' of Le Nôtre. A glance at the engravings in Da Costa's 'Le Delizie del Fiume Brenta,' shows how much French taste pervaded the villa design. This book contains an admirable series of the country villas of the Venetian nobility, spread all along the banks of the Brenta. Many of these villas still remain, though unfortunately all their old gardens have disappeared. The influence of French taste was felt especially in the northern parts of Italy, on the Italian lakes around Varese, Milan, and Turin. There is an interesting work which was published at Milan in 1743 dealing with the villas in the neighbourhood of Milan.³ Here we find very many views of the principal gardens of this district. The one at Castellazzo illustrated on Plate 14 was one of the largest and most famous of these gardens, and very distinctly shows the influence of Le Nôtre in every part. The day had passed when Europe sought its models from Italy, and henceforth for a few generations France became the centre of fashion.

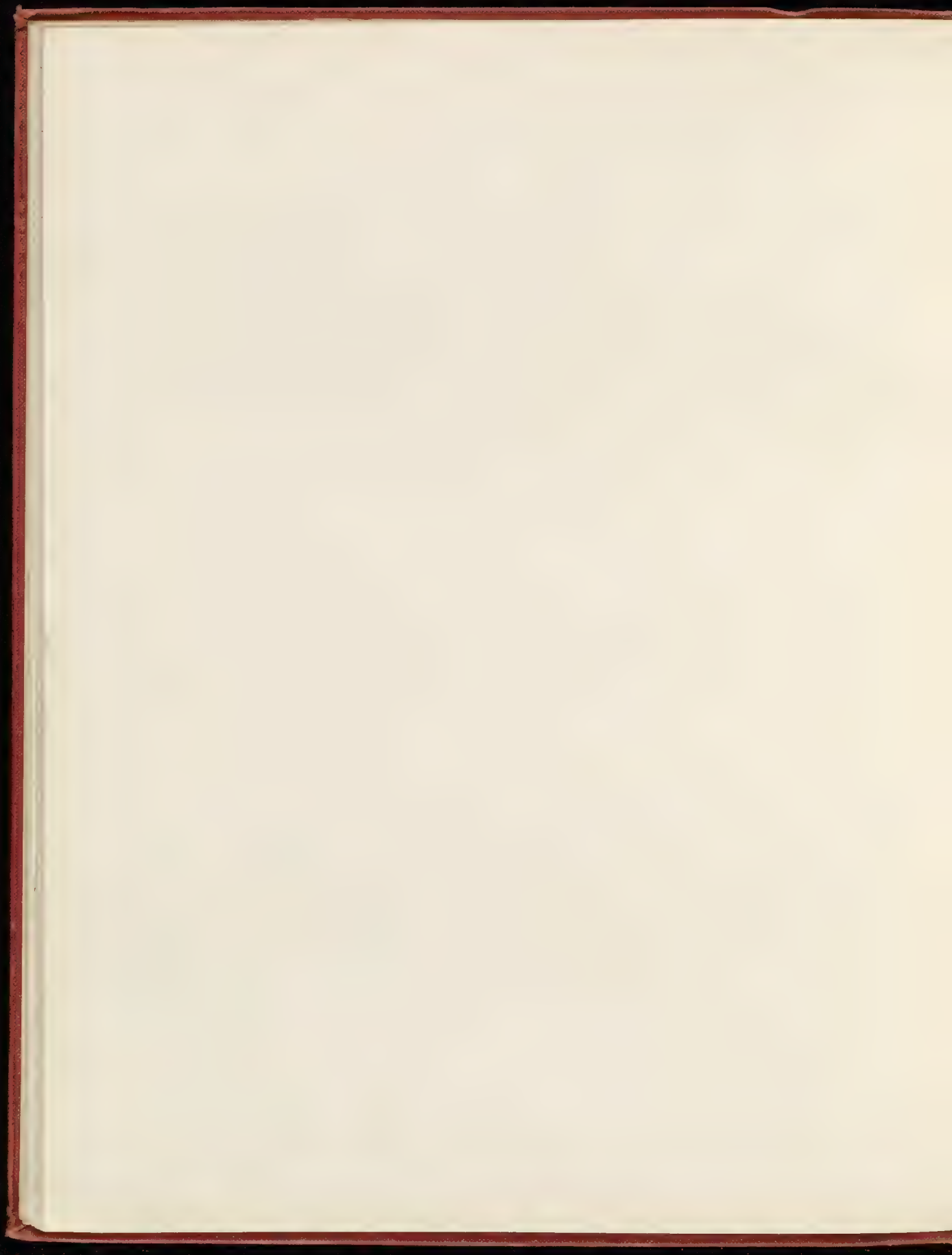
But this French influence was not destined to last very long, and in its turn gave place to the introduction of the landscape garden from England, and this influence has become so deeply rooted that it will probably be many years before it is likely to be eradicated. In a

¹ Loudon's *History of Gardening*.

² *Li Giardini di Roma*, da Giovanni Falda, 1655.

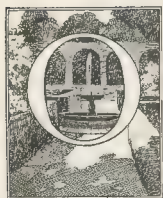
³ Dal Rè, *Ville di Delizia di Milano*, Milano, 1743.

curious desire to imitate nature, old gardens all over Italy have been altered and entirely spoilt. In many of the old villas round Rome, Florence, and all the great cities of Italy, terraces and parterres have been ruthlessly removed to make way for plantations of deciduous trees, lawns, and carpet bedding, than which nothing can be more out of place. Let us hope that Italians in the twentieth century will once again turn to the models that still fortunately remain, and, jealously guarding these from further ruthless spoliation, once more return to the principles of their older school of garden designers, great artists who gave the art of gardenage to the whole of Western Europe.



ISOLA BELLA, LAKE MAGGIORE

PLATES 3, 4, 5, 6, 7



For all the situations where one might choose to lay out a garden, none could be more romantic than an island site, and no position provides better material or greater scope for ingenuity of treatment. Isola Bella is situated on Lake Maggiore, opposite the town of Stresa, and is the second in size of a group known as the Borromean Islands, in the most beautiful part of the lake, surrounded upon all sides by verdure-clad mountains and placid lake, glittering like a mirror. To the student of garden-planning Isola Bella is one of the most fascinating of studies, standing quite in a class by itself and unlike anything else in Italy—one might indeed say, in the world. A veritable enchanted island that for centuries has excited the wonder and admiration of generations of travellers as one of the principal sights to be admired whilst making the 'grand tour.'

Before the days when Count Carlo Borromeo III. built his 'Casino' the island consisted merely of a group of picturesque rocks rising from the lake. The larger of the group of islands, the Isola Madre, was the first to be built upon, and the garden was laid out in terraces in a formal manner. Now, unfortunately, an idea of its former grandeur can only be obtained from old surveys, for the landscape gardener has almost entirely obliterated the formal laying-out by the plantation of specimen trees.

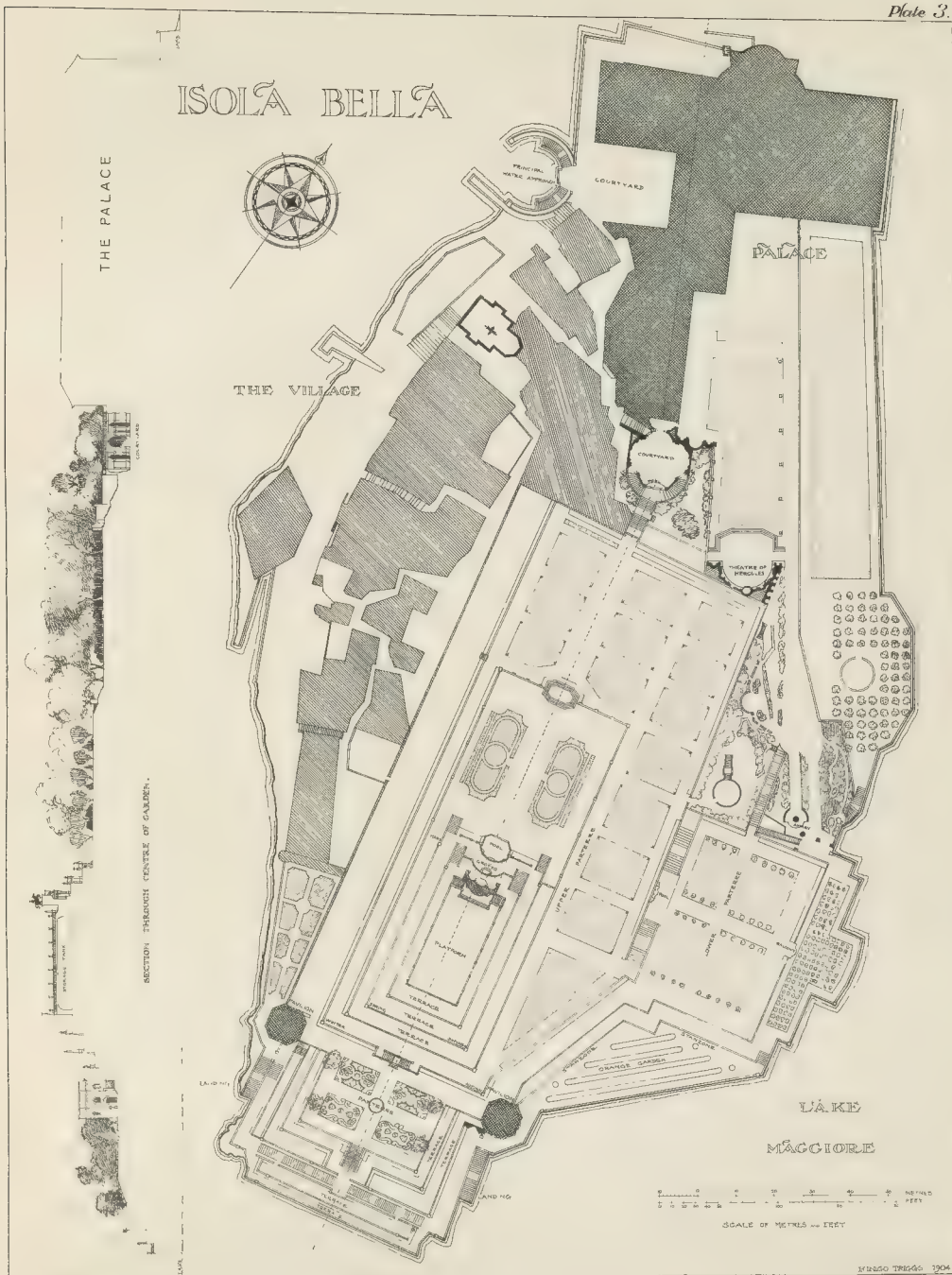
In the year 1632 the work of laying out the Isola Isabella, as it was formerly called, was commenced by Count Carlo and continued by his son, Count Vitaliano IV., under the direction of Carlo Fontana and several Milanese architects. Carlo Simonetta and other sculptors were employed upon the many statues which adorn the terraces and mount. The whole work was completed by 1671.

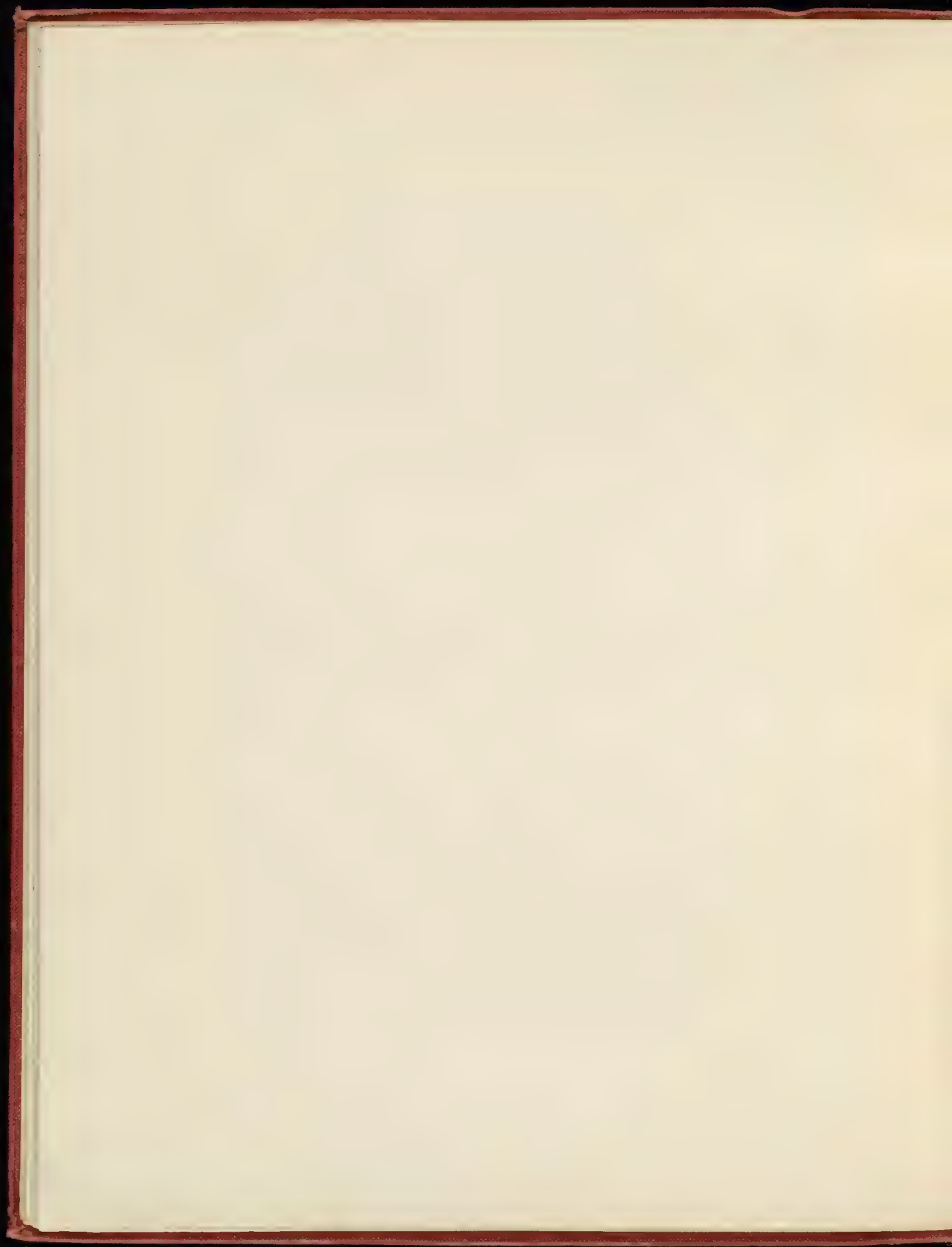
The principal approach to the palace is upon the north-east side, where a stairway leads from the waterside and circular port to a courtyard, surrounded by the palace on two sides. The third side is a sham arcaded wall, made to harmonise with the general architectural lines, and serving to screen the irregularity of the offices and village behind. In one of the low vaulted rooms in the basement of the palace is still preserved a large model showing the complete design of the island, with the approach as originally intended, jutting into the lake upon the north side of the island. This scheme, although actually commenced, was later abandoned, and the north

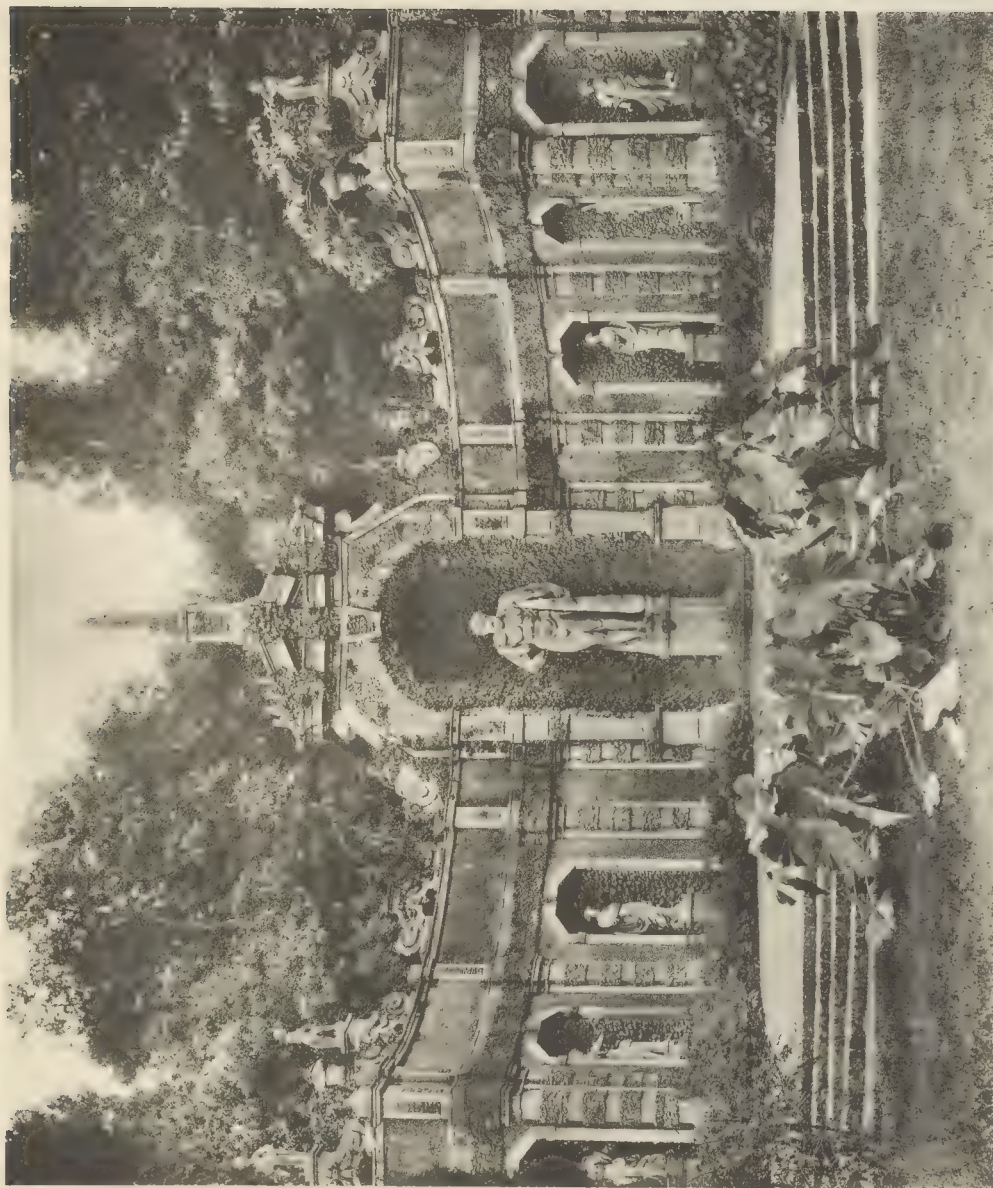
front of the palace still remains in its incomplete state. Upon this side of the island a sandy neck of land runs for some distance into the lake, and although the design is ingeniously arranged to meet this difficulty, the undertaking would have involved very considerable labour and expense, especially in the transport of material from the mainland.

The palace itself in its incomplete state is not remarkable for any architectural beauty. Its decoration belongs to the extravagant rococo style of its period, lacking the refinement of an earlier generation. Being arranged entirely for use as a summer retreat, the principal apartments are on the shady sides of the building. A long irregular wing extends to the south, with a range of reception rooms, through which a vista is obtained from one end of the palace to the other—an effect so dear to all Italians. The picture gallery is the principal apartment of this wing, and is terminated by a small oval courtyard, skilfully placed to mask the change in the main axial line of the design (see plan, Plate 3). Plate 5 gives a view of this courtyard, and shows the steps on either side leading to the main level of the upper garden. To the left of the courtyard a small doorway leads to an oblong garden, terminated by an architectural composition or theatre with a large statue of Hercules, illustrated on Plate 4. Returning again to the courtyard we ascend the stairway on either side to the main level of the upper parterre, which was originally laid out in square grass plots, the angles being marked by vases or statuary, with orange-trees in tubs lining the walks during the summer months. A flight of steps arranged upon an octagonal plan (see Plate 7) leads to the next level of the garden, with its parterre, and the great mount rising in three terraces to its topmost platform. Upon the side facing the palace is a water-theatre of very *baroque* design, with stone piers and balustrades supporting amorini and figures representing Agriculture and the Arts, Vulcan and Mars. The whole composition is crowned by an equestrian statue, with recumbent figures on either side representing the two principal rivers whose waters flow into the lake. Lofty pyramids of stone capped by gilded ironwork finials complete this extraordinary composition, which, although somewhat bizarre in the treatment of its detail, in its plan has nevertheless many good points. Stairways on either side lead to the platform at the top of the mount, commanding widespread views of the lake and beautiful surrounding mountain scenery. It has a well-designed balustrade, with piers surmounted by figures, vases, and orange-trees in earthenware pots. The angles are marked by obelisks, and, in the midst of all this display of sculpture, upon the south side is a figure supporting the Cardinal's gilt motto, 'Humilitas'—one perhaps hardly appropriate to its gorgeous surroundings.

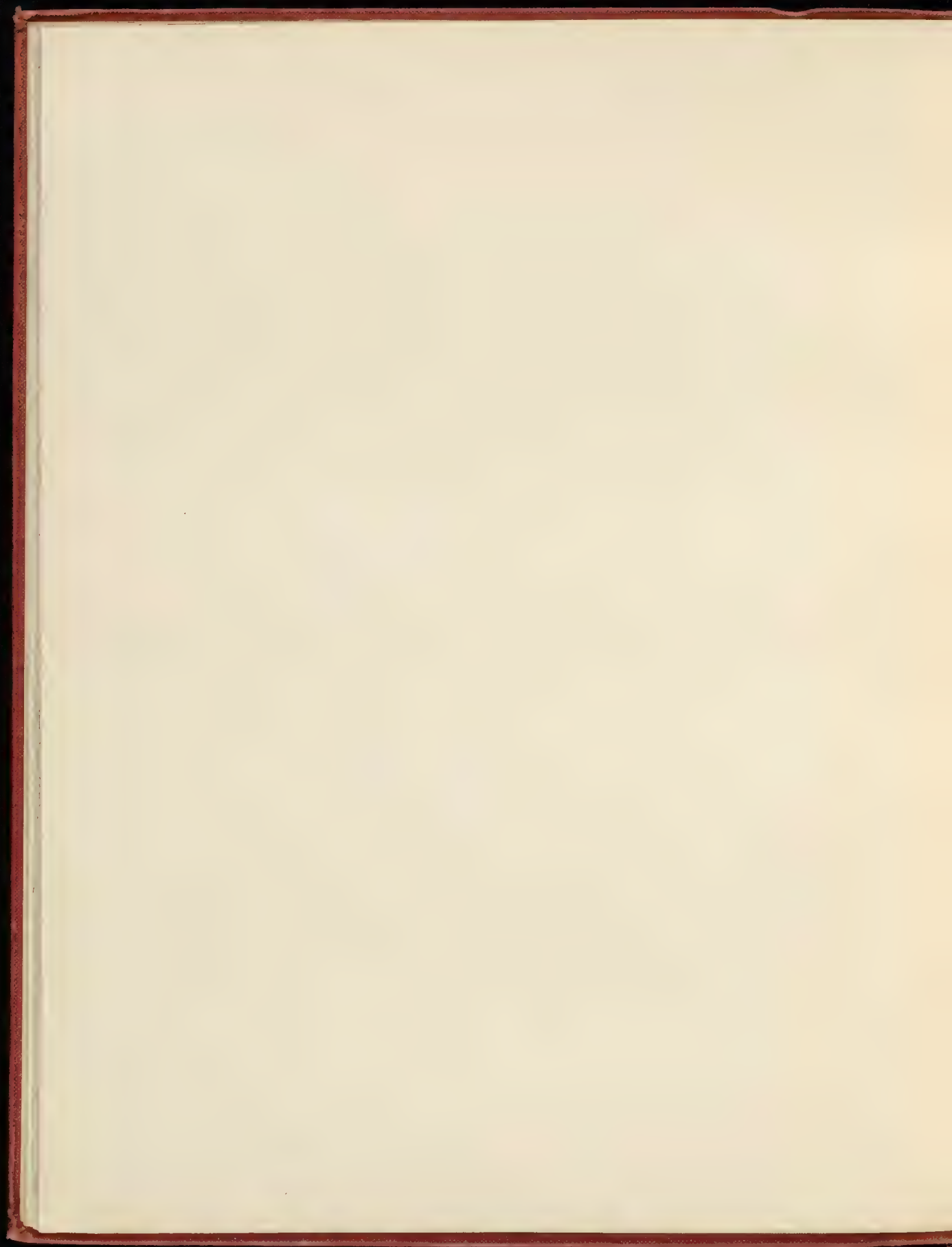
Underneath the platform is a huge storage-tank, which is the *raison d'être* of the whole mount; water is pumped from the lake, and from this point supplies the whole of the gardens and fountains. The machinery and pumping plant still exist in one of the two hexagonal pavilions on the south side of the mount; on the opposite side a corresponding pavilion was sumptuously fitted up as a garden-house, with rusticated angle-quoins and a crowning balustrade beset with statues. Between the two pavilions is the parterre and south garden, which still retains its original character. Plate 6 is a view of the south terraces.



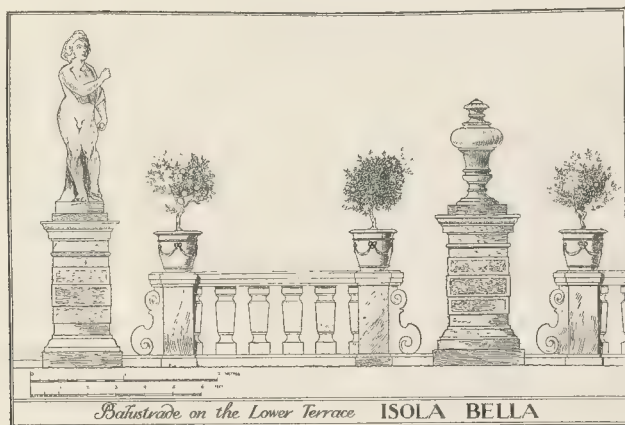


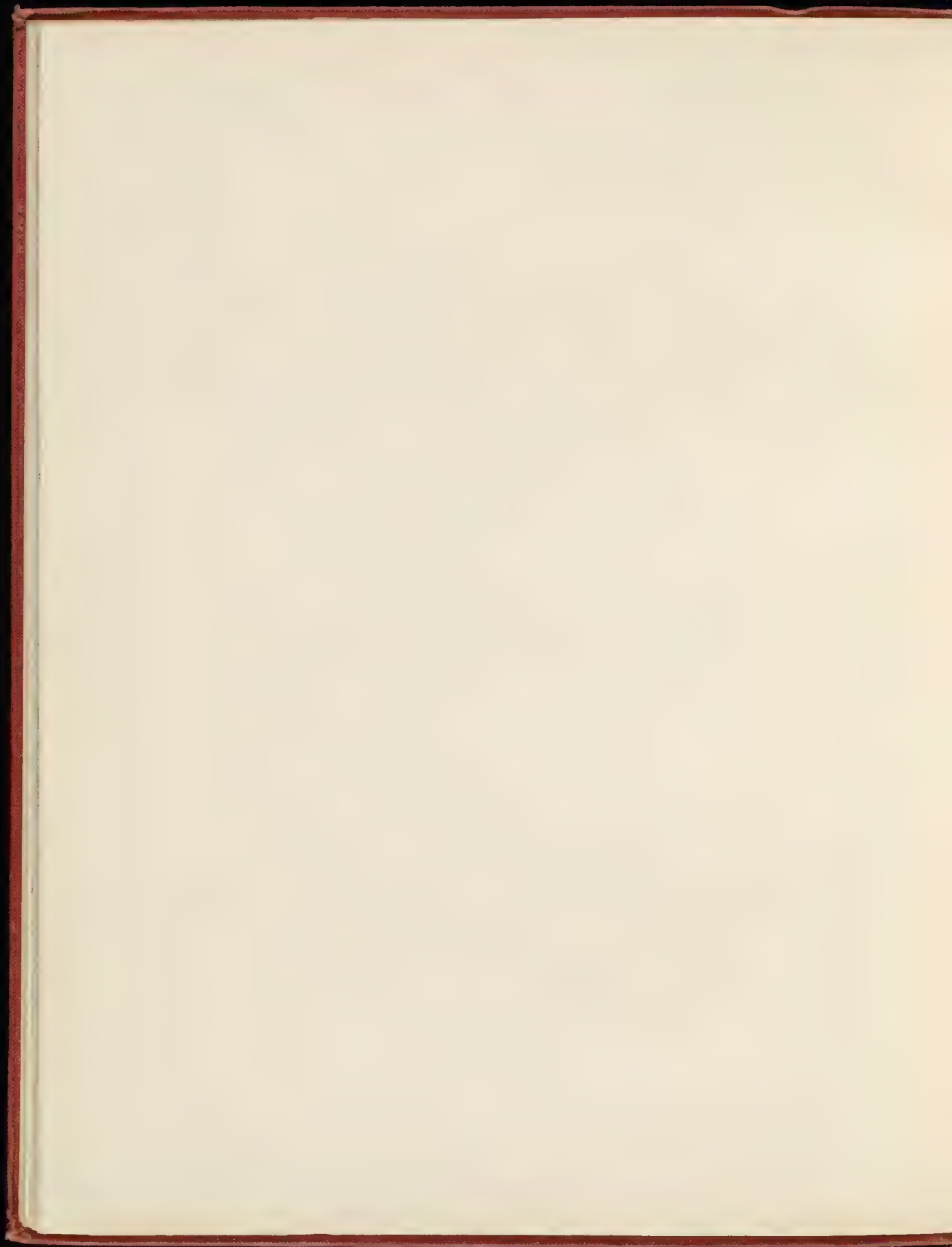


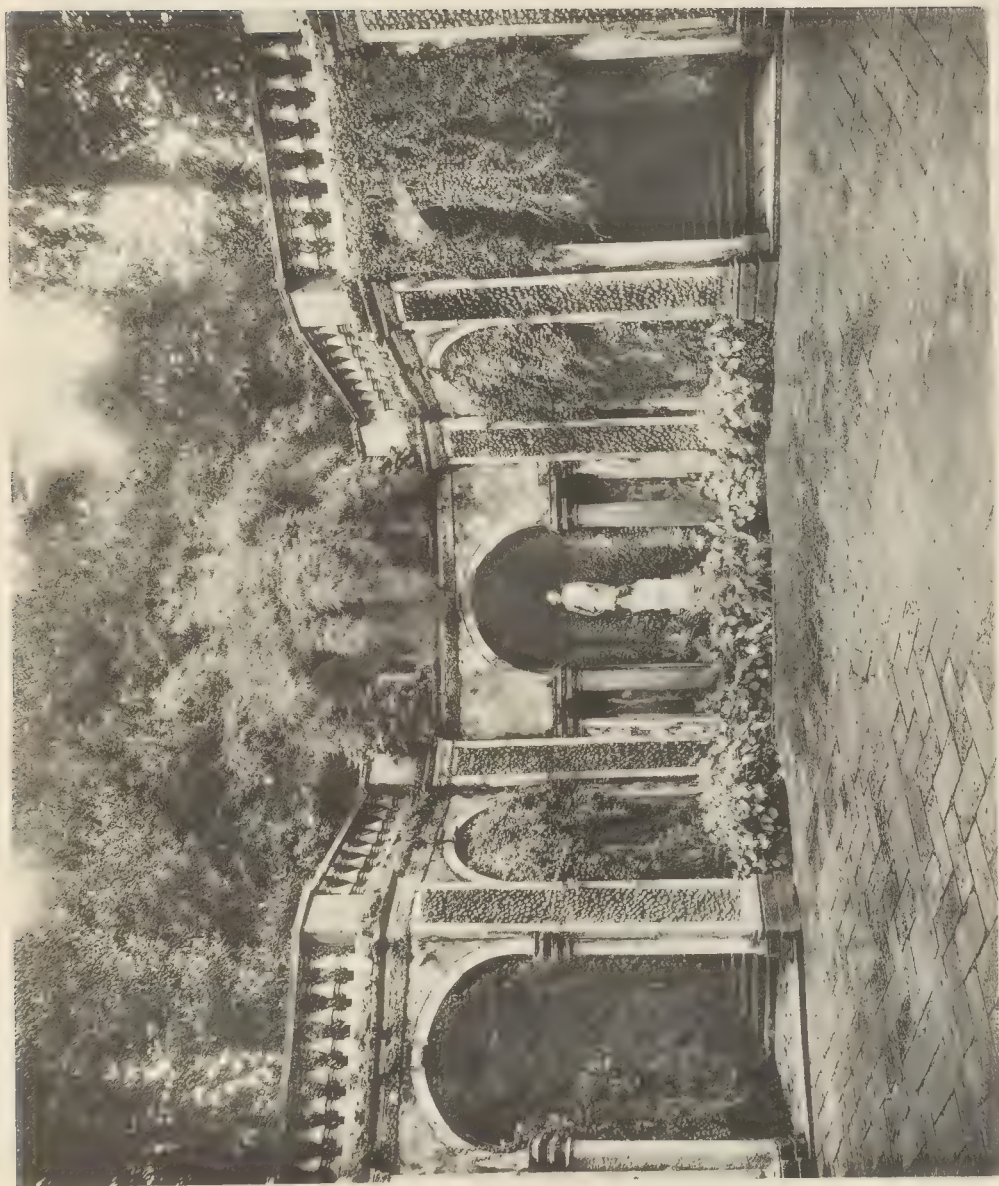
ISOLA BELLA, LAKE MAGGIORE.
THE THEATRE OF HERCULES.



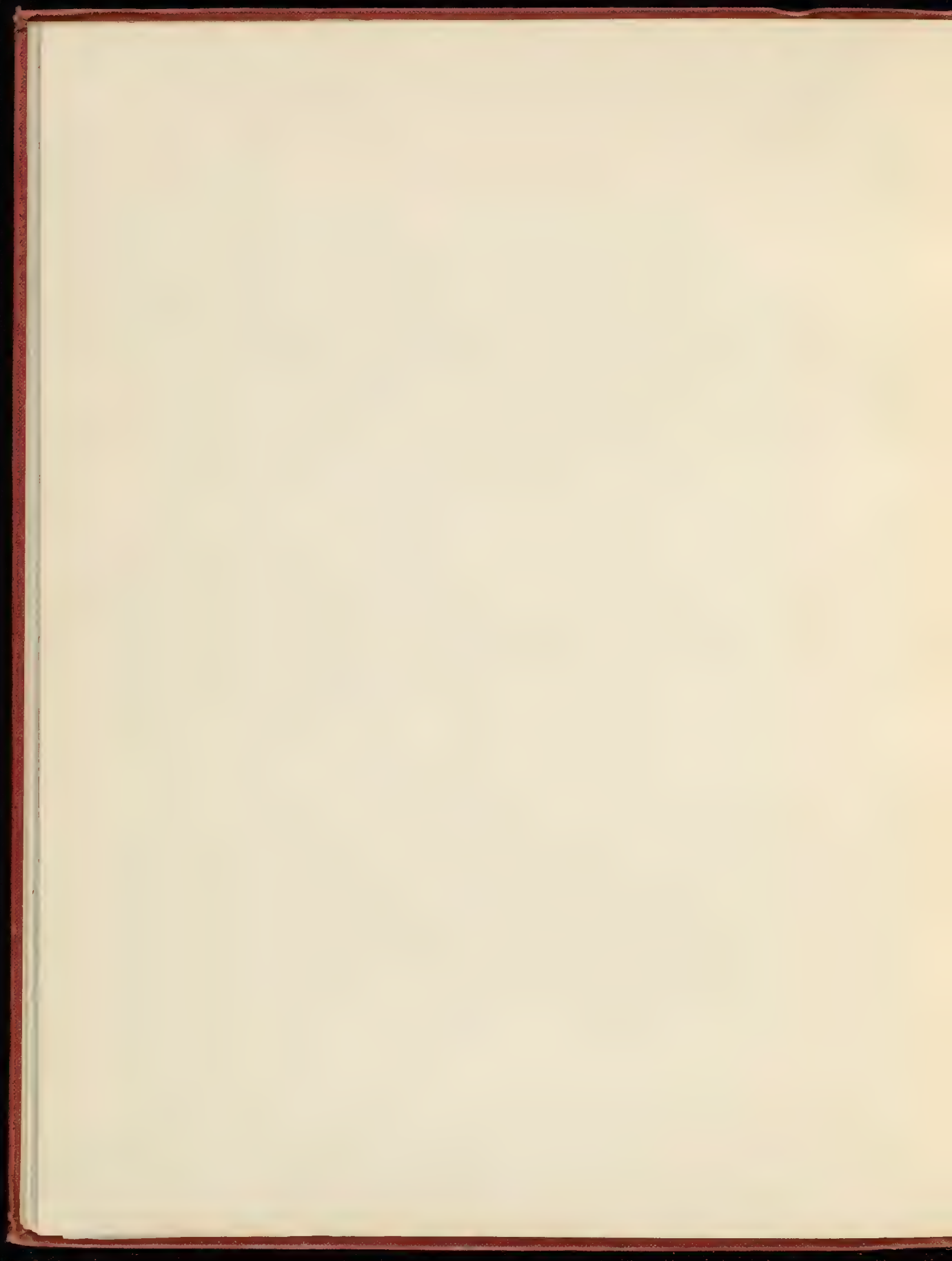
From this parterre flights of steps, bordered on either side by sparkling channels of running water, descend into the lower level, the two waterside landings, and the triangular orange garden, where the orange-trees stand in rows, sheltered during the winter by the long 'stanzone'; continuing on the same level we eventually reach an oblong garden and an aviary containing many quaint and rare birds, and a balcony with fine wrought-iron balustrade, looking across the lake to Isola Madre in the distance. The whole of the western side of the island is taken up by a veritable feudal village, almost entirely inhabited by the retainers of the family.





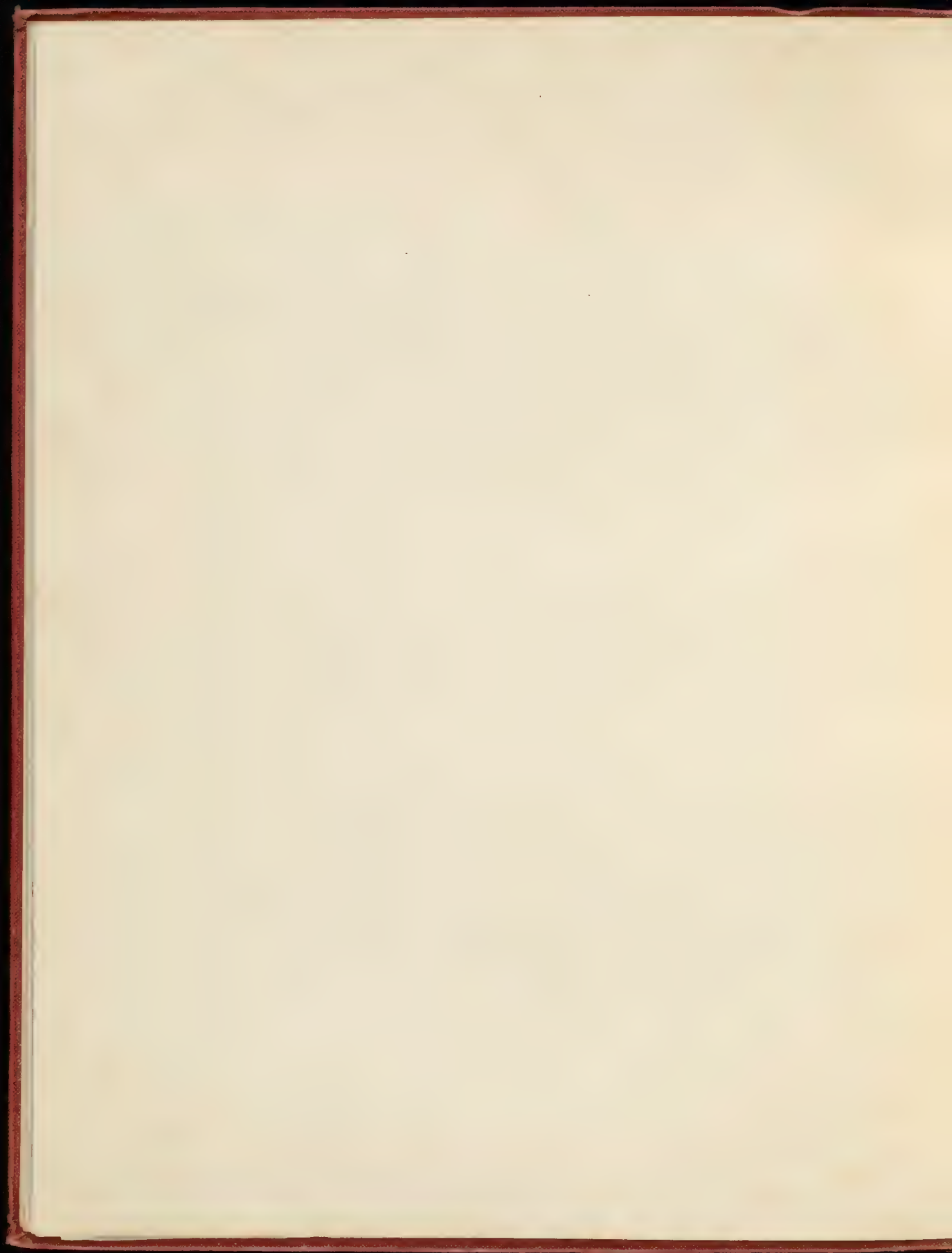


ISOLA BELLA, LAKE MAGGIORE.
ENTRANCE TO THE UPPER GARDEN





ISOLA BELLA. LAKE MAGGIORE.
TERRACES AND MOUNT ON SOUTH SIDE.



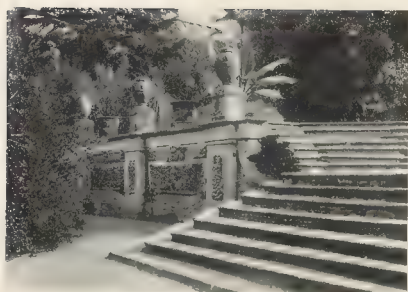
ISOLA BELLA. LAKE MAGGIORE.



THE PARTERRE.



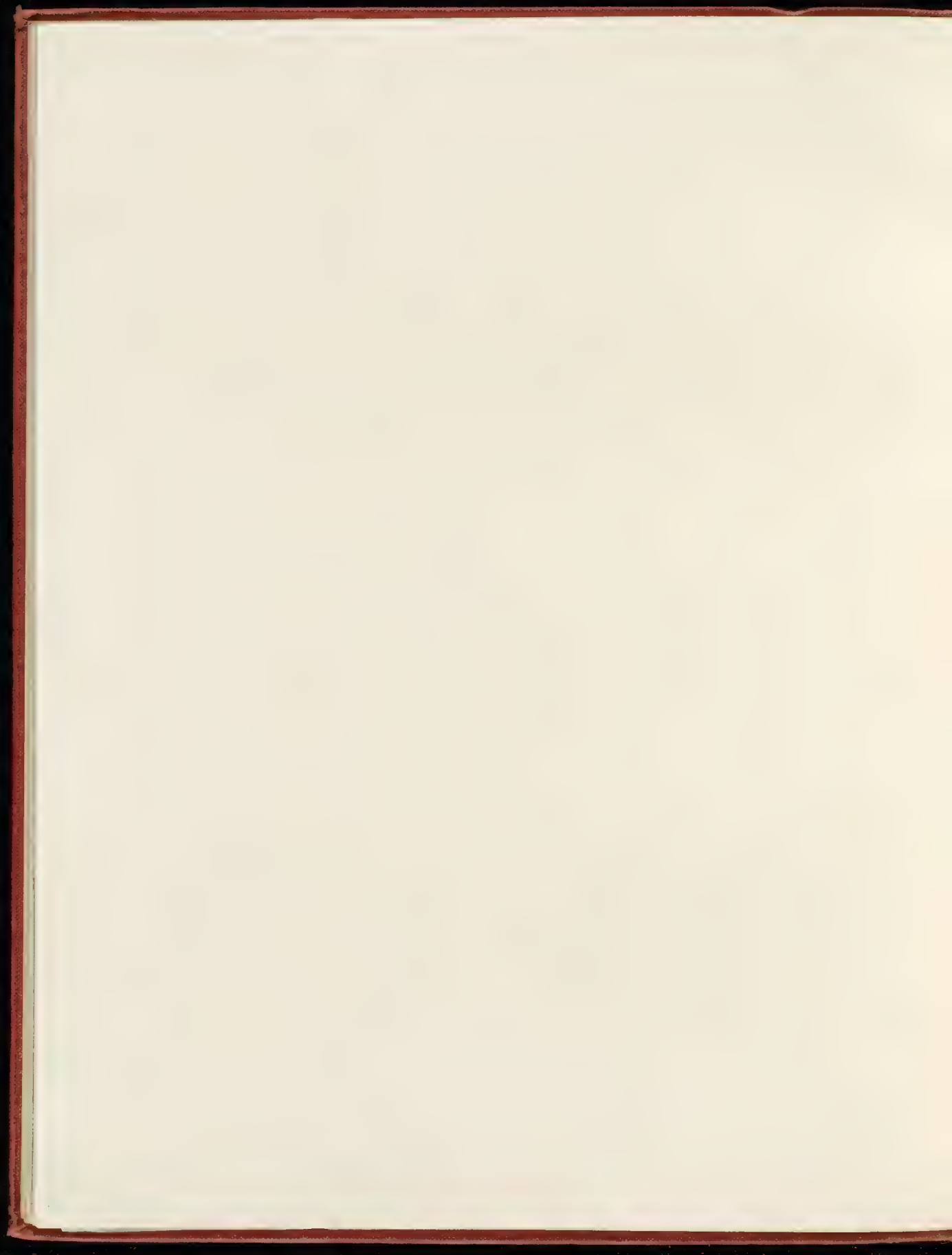
STAIRWAY WITH SIDE WATER CHANNELS.



STEPS LEADING TO UPPER PARTERRE.



ACROSS LAGO MAGGIORE



VILLAS ON THE LAKE OF COMO

PLATES 8, 9, 10, 11, 12, 13



THE Lake of Como has always been a favourite resort of the Milanese nobility, and more especially that arm of the lake lying between Como and Bellaggio, probably on account of its accessibility, and also because of its being the coolest arm of the lake during the hot summer months. During the seventeenth and eighteenth centuries many villas of importance were constructed here, but unfortunately few complete schemes have been preserved to the present day. The craze of the latter part of the eighteenth century for reducing everything to the dull level of the 'giardino inglese' was here less easily accomplished, for the ground invariably rises abruptly from the lakeside and landscape effects are difficult to produce; the garden designer had, therefore, usually to resort to the more formal method of terracing. The most extensive of these villas still remaining fairly intact is the superb house which Cardinal Ptolomeo Gallio built at Cernobbio, a few miles from Como, known in later days as the Villa d' Este. This villa was commenced in 1568 from the designs of Pellegrino Pellegrini of Val Solda. On the death of the Cardinal, in 1607, the property passed to his nephew Ptolomeo, Duke of Vito, who, however, did not reside here, and eventually the villa was bequeathed to the Jesuit Order, who remained there until 1769, when the estate was let to Count Mark Odescalchi, who kept it until 1778. In the following year it was let to General Marliani, who afterwards bought the villa and resided there for many years. In 1815 it was sold to Caroline, Princess of Wales, who gave it the name of the Villa d' Este, and made many additions to the buildings and also to the gardens. Here for several years she lived, surrounded by a pleasure-loving Court, until shortly before her death, in 1821. After this time the property was much neglected. When the Court finally abandoned the villa it became a famous show-place, and in later years was changed into an hotel, in which state it now remains.

On Plate 8 is a plan of the villa as it existed in the days of Princess Charlotte, when, although the grounds were partly anglicised and the little classic temples and rustic grottos, which so delighted her generation, were mostly constructed, the main lines of the older Renaissance garden were suffered to remain.

Originally the only approaches to the villa were either by means of water or on horseback along a difficult and tedious track, a state of affairs pertaining to nearly all these lakeside villas.

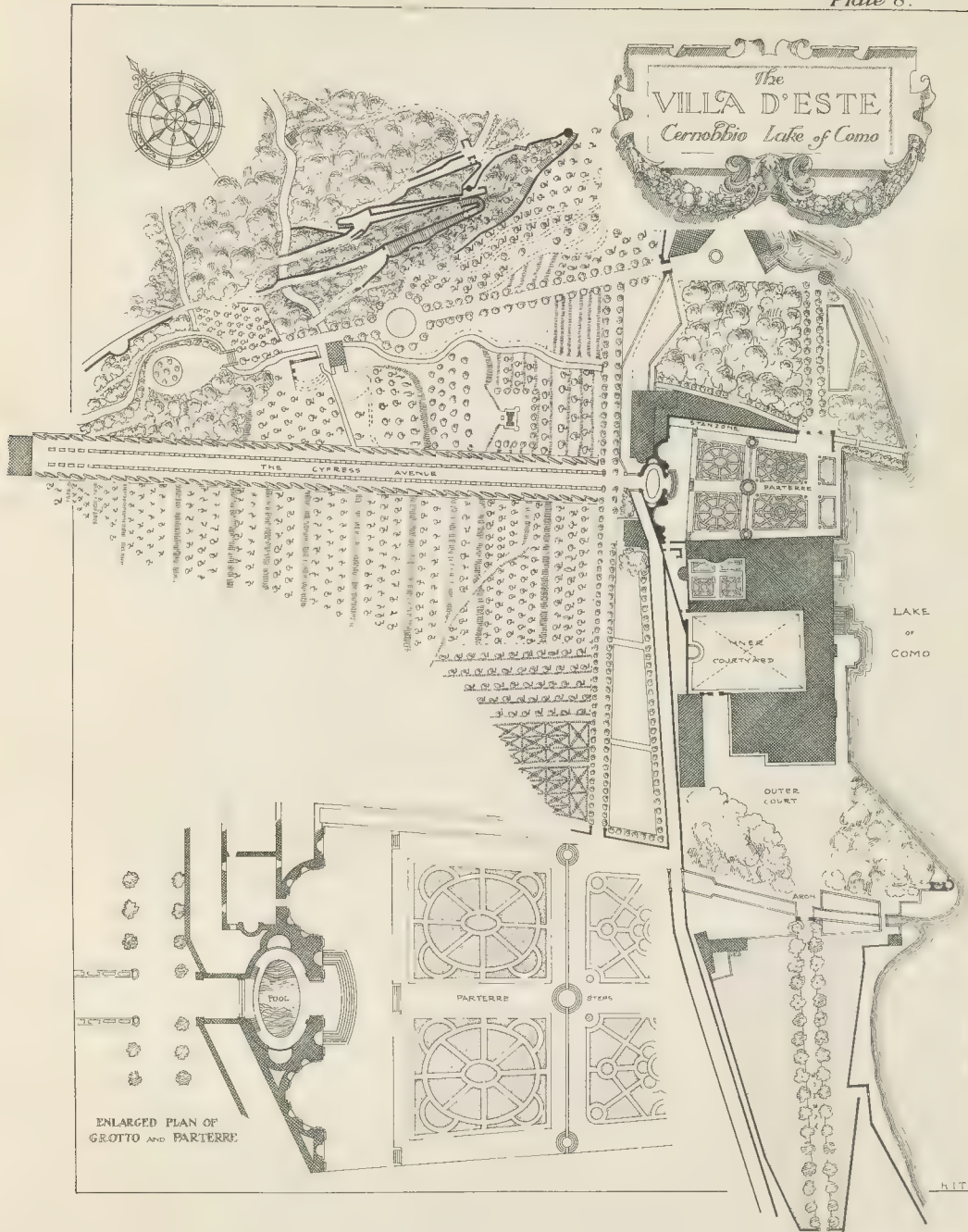
Princess Charlotte constructed the road connecting the village of Cernobbio with Moltrasio, at the same time making the entrance avenue and archway on the south side of the villa. Upon the lakeside a terrace occupied one half of the façade, with a water-stairway in the centre of the casino; the principal entrance opened on to a portico overlooking the inner courtyard. The dining-room was in the centre of the casino and overlooked a small enclosed parterre garden.

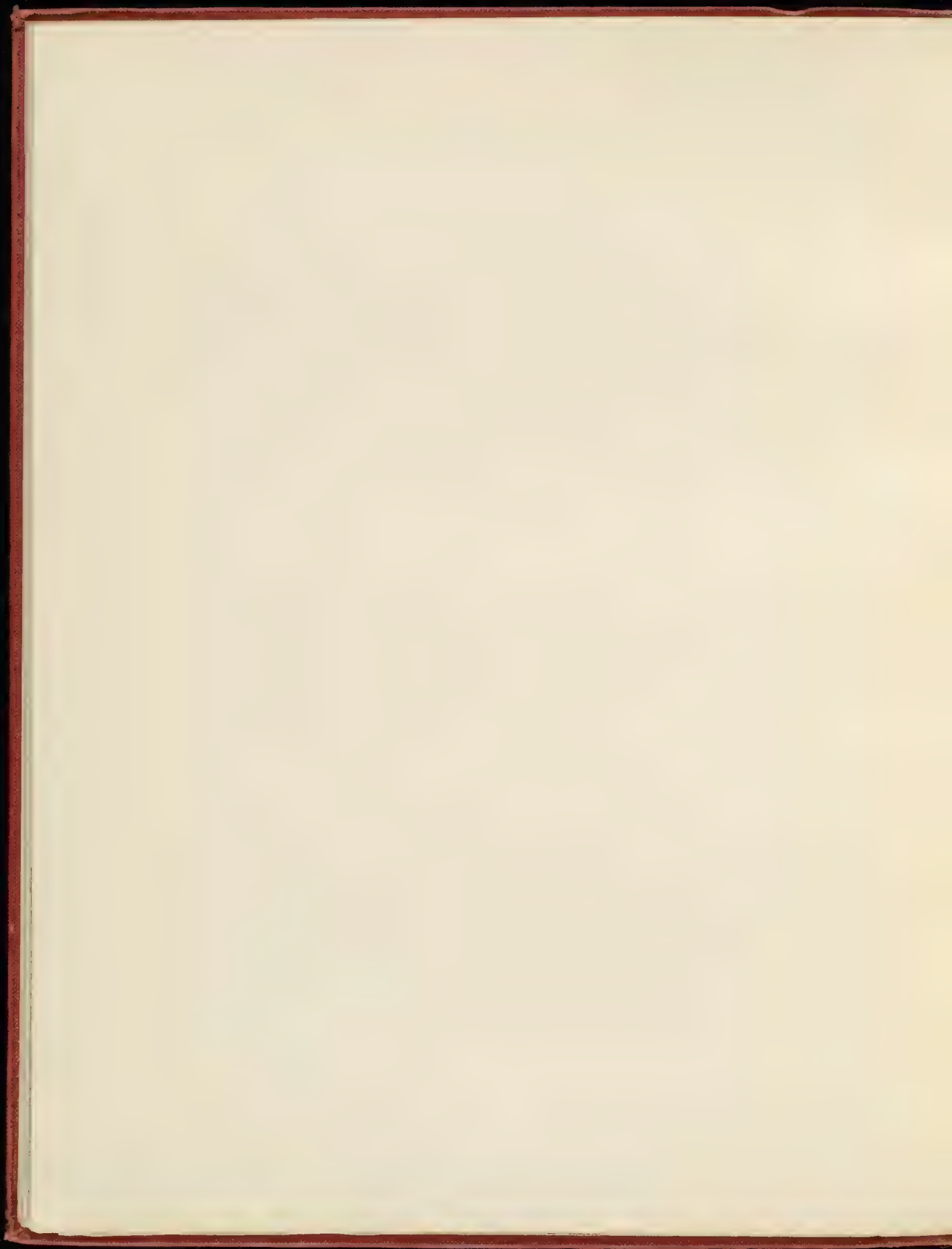
On the eastern side of the casino is the parterre, divided into three levels, with a low terrace and circular stone stairways; ornamented with flowerbeds and busts. On the north-east side a 'stanzone,' or orange-house, enclosed the parterre, and on the north a fine architectural grotto, executed in spars and multicoloured pebbles, divided the parterre from the more utilitarian 'podere,' or farm. From the centre of this grotto began the 'grande allée,' a magnificent avenue of cypresses, bordered upon either side by a series of basins, raised one above the other, down which the water, gaily rushing, produced a most fairy-like effect. A small grotto and fountain of Ariosto terminates the 'allée,' whilst at its foot is a small oval court with central pool surrounded by caryatides supporting a cornice; semicircular recesses are cleverly planned upon either side of this court, from one of which a small door leads to a series of five apartments intended to be lavishly decorated as a garden residence—an idea that was never fully finished.

At the foot of the 'grande allée' two plane-tree avenues lead to right and left, and a further avenue skirted the steep hillside, which (though probably left in its natural state in the original garden scheme) was laid out in the so-called English style, following the bed of a small mountain torrent. Upon the opposite side of the 'allée' the ground was entirely devoted to the cultivation of vines and olives. The idea of continuing the main axial line of the parterre, through the grotto and up the vista formed by the long rows of solemn cypresses, to the fountain of Ariosto, was one worthy of the best tradition of Italian garden design, and, given a sufficient supply, the effect of long lines of silvery water, trickling from basin to basin, glistening in the sunlight between the cypresses, must have been entrancing and fairylike.

In one part of the grounds is a small circular temple with columns and cornice of marble, with a statue of the Goddess of Wisdom and a bust of Telemachus. The monument to Ariosto was never completed, and the façade to the grotto in which it stands is also incomplete. At the back of the grotto is a mill for grinding corn and crushing olives, and cisterns into which the water for the cascade and fountains was collected. Small temples and summer-houses, sham classic and mediæval ruins, complete the scheme for this part of the grounds, and are hardly worthy of our serious consideration.

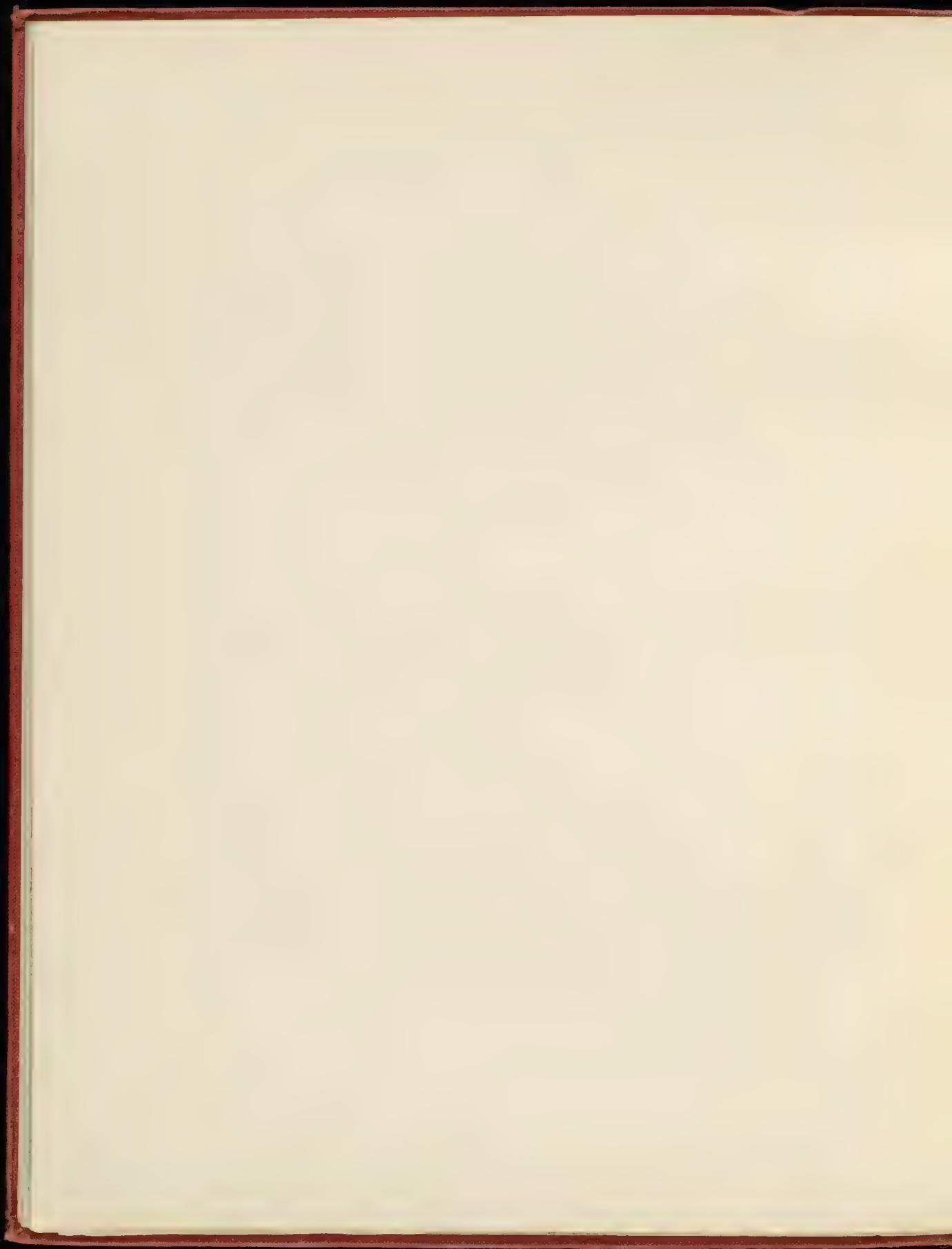
A few miles further, and on the opposite side of the lake, is the Villa Pliniana, coolly recessed in the deep shade of thickly wooded cliffs. It was built in 1570 by Count Anguissola, of Piacenza, and is now the property of Marchese Trotti. The garden is terraced, but is of no great extent, owing to the very restricted nature of the site. Entering through the water-gate, one is delighted by a charmingly cool grotto, with varieties of ferns and water trickling in tiny pots from pool to pool. Unfortunately no attempt is made to keep up the original character of







VILLA D'ESTE, CERNobbio.
CYPRESS AVENUE.



the grounds. The villa contains much of interest, and the arrangement of the central loggia, with courtyard behind, is very inviting during the hot summer months, for which it was especially designed. An intermittent spring in the court ebbs and flows every three hours in an uncanny manner. It is supposed to be one described by the younger Pliny, and gives its name to the villa.

Shelley, writing in 1818, when he was endeavouring to procure the villa, thus describes the view from the loggia: 'The scene from the colonnade is the most extraordinary, at once, and the most lovely that eye ever beheld. On one side is the mountain, and immediately over you are clusters of cypress-trees of an astonishing height that seem to pierce the sky. Above you, from among the clouds as it were, descends a waterfall of immense size, broken by the woody rocks into a thousand channels to the lake. On the other side is seen the blue extent of the lake and the mountains, speckled with sails and spires. The terraces, which overlook the lake under the shade of such immense laurel-trees as deserve the epithet of Pythian, are most delightful.'¹

Not far from the Villa Pliniana, jutting out on a rocky prominence into the lake, is the picturesque Villa Balbianella. Here and there a saintly figure upon the balustrade with outstretched arms gives quite a monastic air to this delightful spot. The situation is so precipitous that one would hardly expect to see any elaborate scheme of garden design; but now and then a small space levelled in the rocks connects with another, with the result that one is constantly meeting with little surprise gardens, winding paths and stairways. A flight of steps leads from the little port to a belvedere terrace enclosed by a balustrade of charming design (Plate 10), with ecclesiastical figures in attitudes of benediction, overlooking the lake.

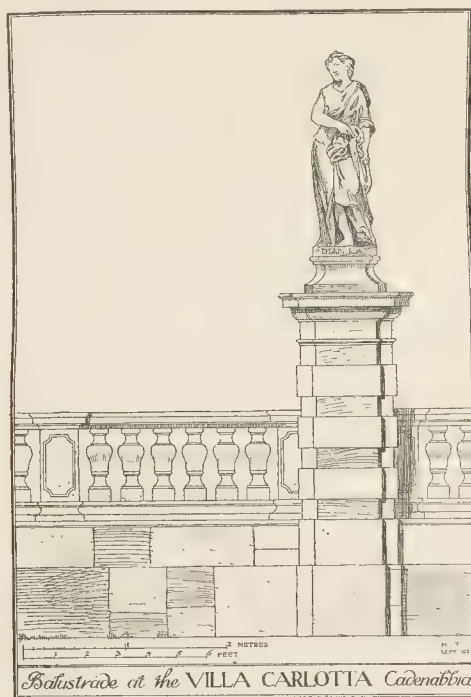
After the Villa d' Este and the Villa Pliniana most of the remaining villas seem almost commonplace, with the exception of the Villa Carlotta at Cadenabbia, with its charming water steps overshadowed by plane-trees, behind which the casino is seen rising above a series of terraces and stairways. As is so frequently the case in Italy, the casino itself boasts of but little architectural beauty. It seems as though, the garden having been constructed, the original builders felt disinclined to spend more than was absolutely necessary upon the dwelling-house, quite reversing the usual order of things.

In Dal R 's rare and interesting work, 'Ville di Delizia di Milano' published in 1763, are engravings showing the villa as it was originally designed; it was then known as the Villa Sommariva, and was laid out for Marchese Clerici. In 1842 it was purchased by the Princess Albrecht of Prussia, from whose daughter Charlotte it received its present name. The villa is now the property of Prince George of Saxe-Meiningen.

At the present day the only parts of the original garden scheme still remaining are the entrance court and stairway, and some of the terraces; the remaining part of the garden has been modernised and is not shown on the plan in Plate 11. Dal R 's view shows the terraces

¹ *Letters from Italy*. (Milan: April 20, 1818.)

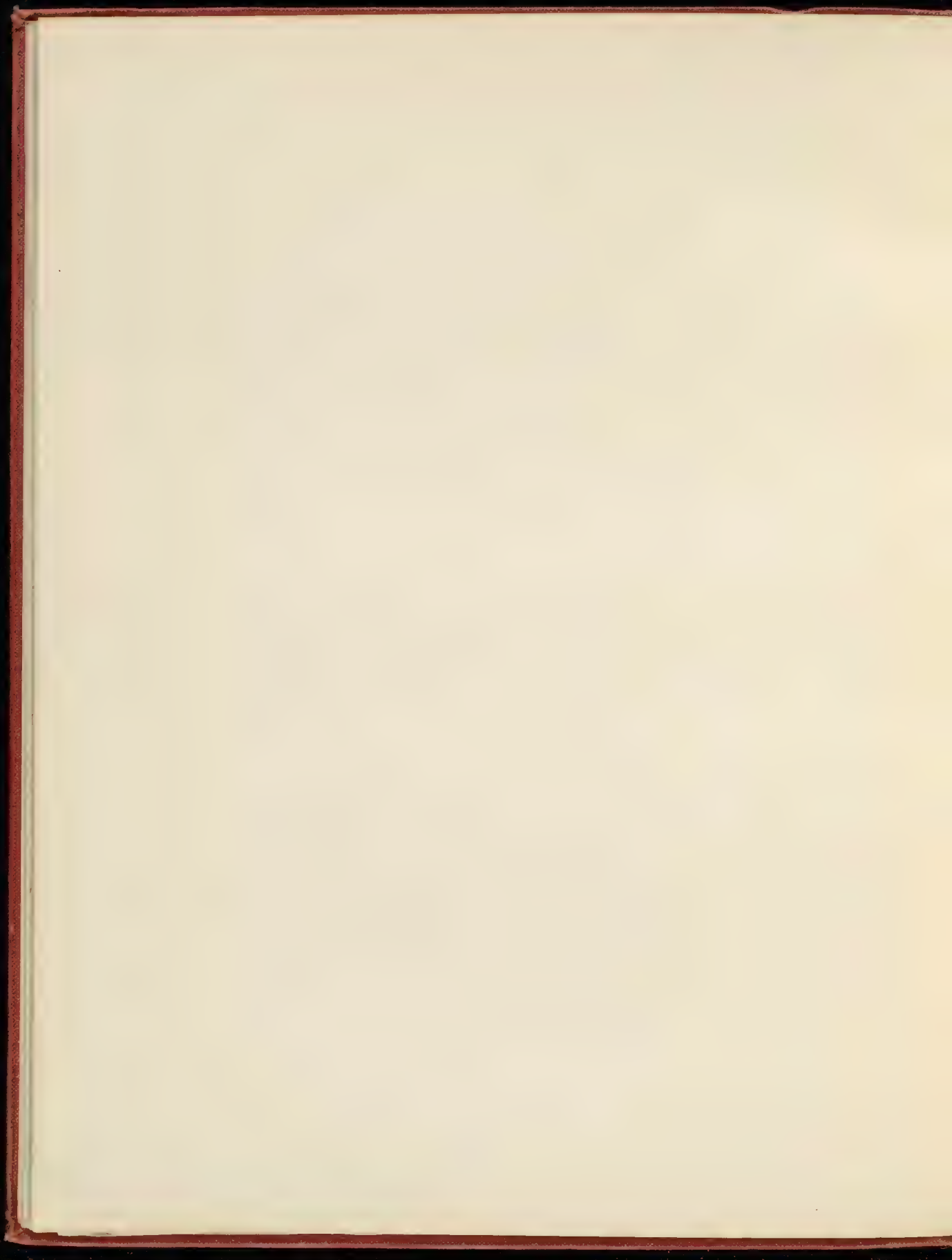
extending on either side of the casino and terminated by small pavilions overlooking the lake; he mentions a curious 'vivier' that originally existed upon the lower terrace, but which has now given way to an ilex 'bosco.' The boundary wall to the lakeside is well planned, with bold balustrade and piers supporting figures of the Seasons; the central part and circular court is brought forward with massive angle piers, overgrown with roses, and a *baroque* iron grille, beautifully toned by age. It is interesting to notice how cleverly the planning of this balustrade

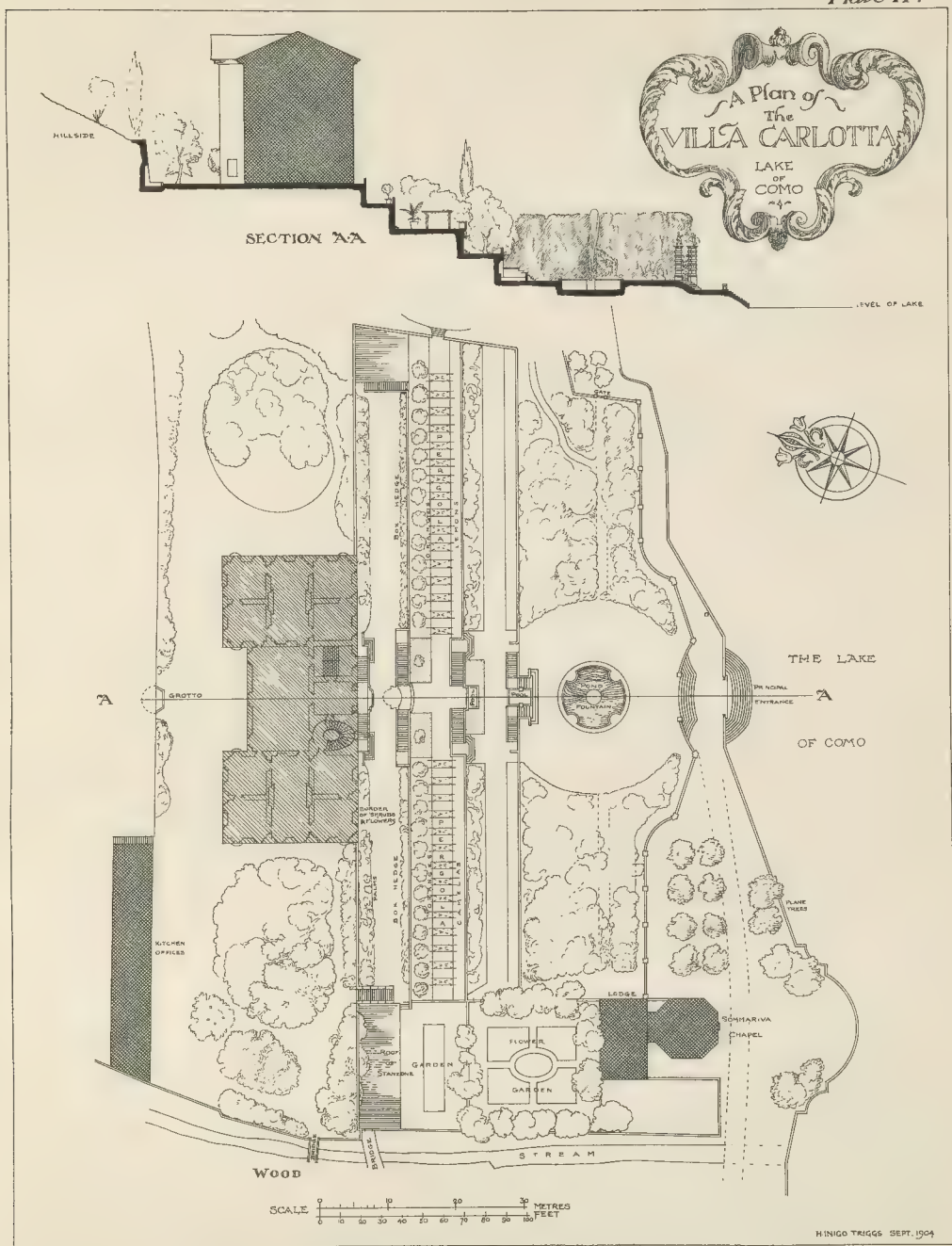


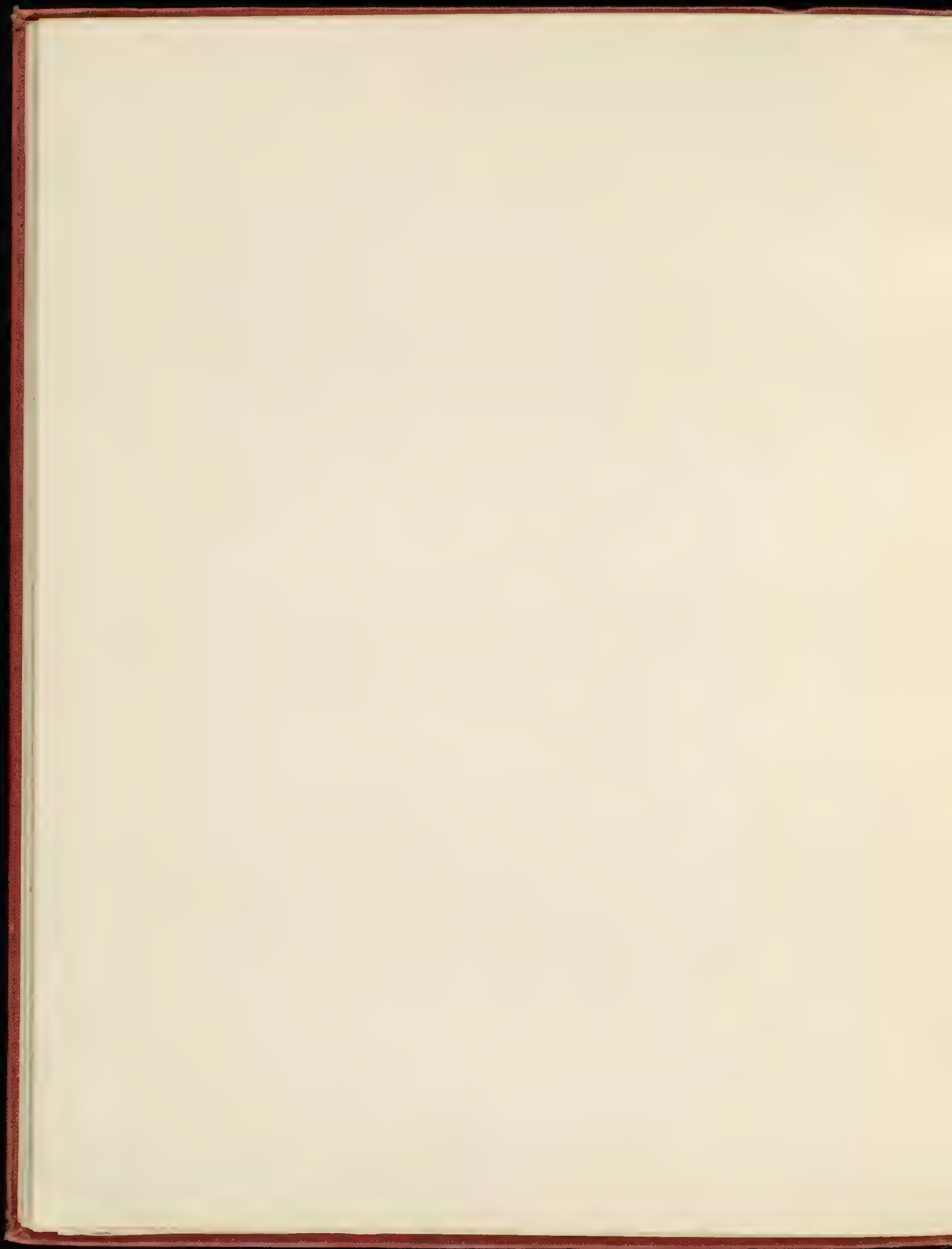
has been accommodated to the irregular line of foreshore. The circular court is surrounded by high hedges, and in the centre a winged Cupid, riding upon a dolphin, shoots forth a high jet of water (Plate 12); beyond is the stairway arranged in double ramps and the terrace in three levels, the central level with pergolas of orange and lemon trees. The topmost level on which the casino stands was cut out of the hillside, and a screen wall with a grotto in the centre erected to conceal the bare face of the rock. Beyond is a large reservoir to supply water to the fountains. The villa stands in such a well-sheltered position that flowers bloom the whole year round, and the



VILLA BALBIANELLA, LAKE COMO.
THE TERRACE BALUSTRADE.

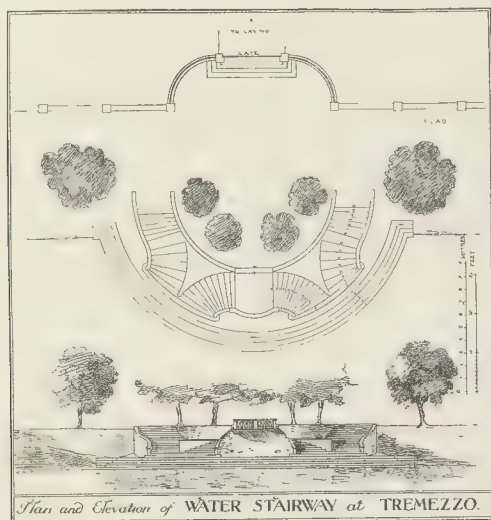






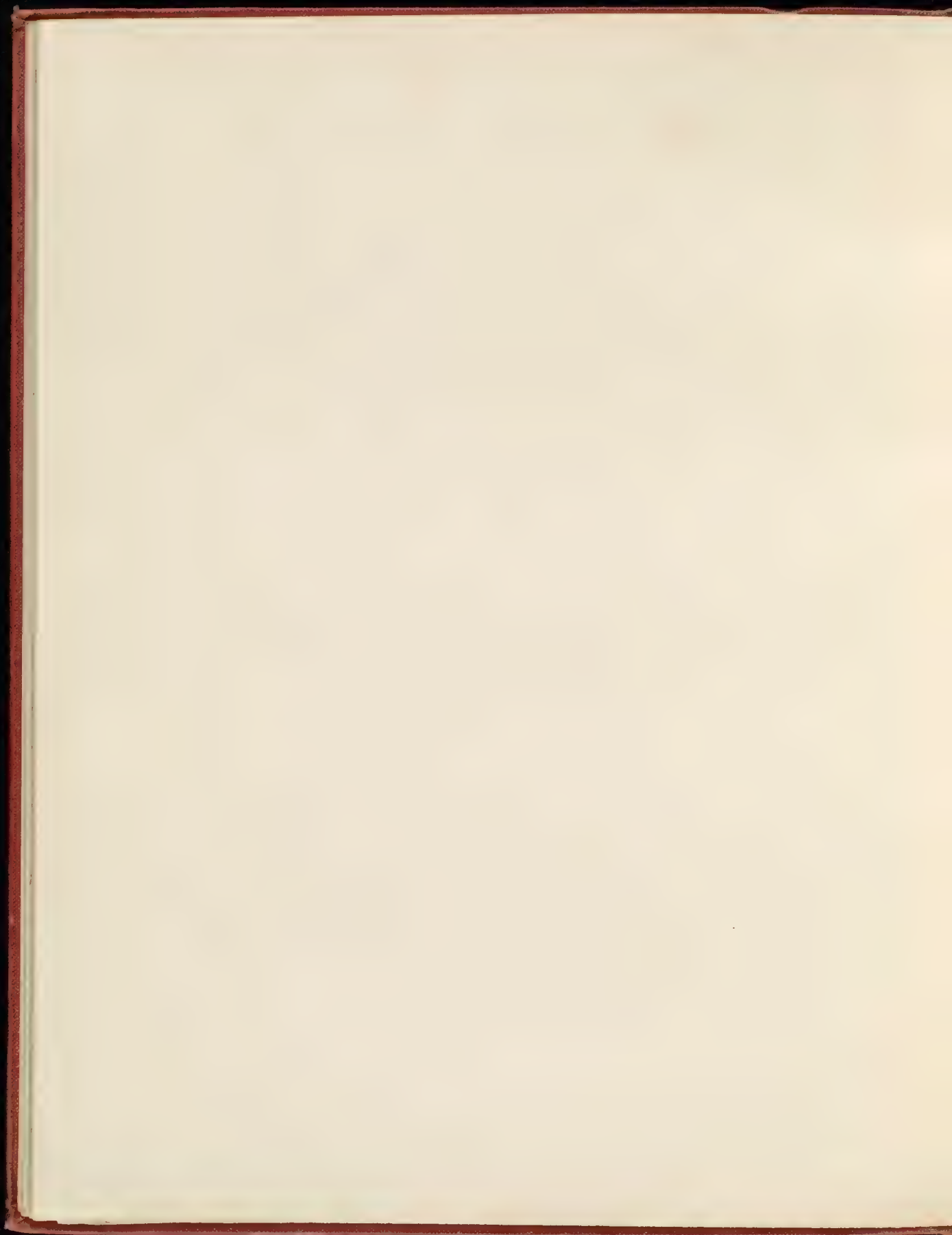
gardens contain an immense variety of semi-tropical plants and trees. A large area of the hillside is devoted to azaleas, and the sight of these in full blossom during the late spring, a glorious blaze of colour, is one never to be forgotten.

Near to Cadenabbia at Tremezzo is the water-stairway illustrated in Plate 13. The plan is interesting, and its curved lines are most effective. In the centre is a small balcony supported upon a single console. The rich green of the overshadowing plane-trees is a delightful contrast to the grey colour tones of the granite steps. Other water entrances are frequently to be met



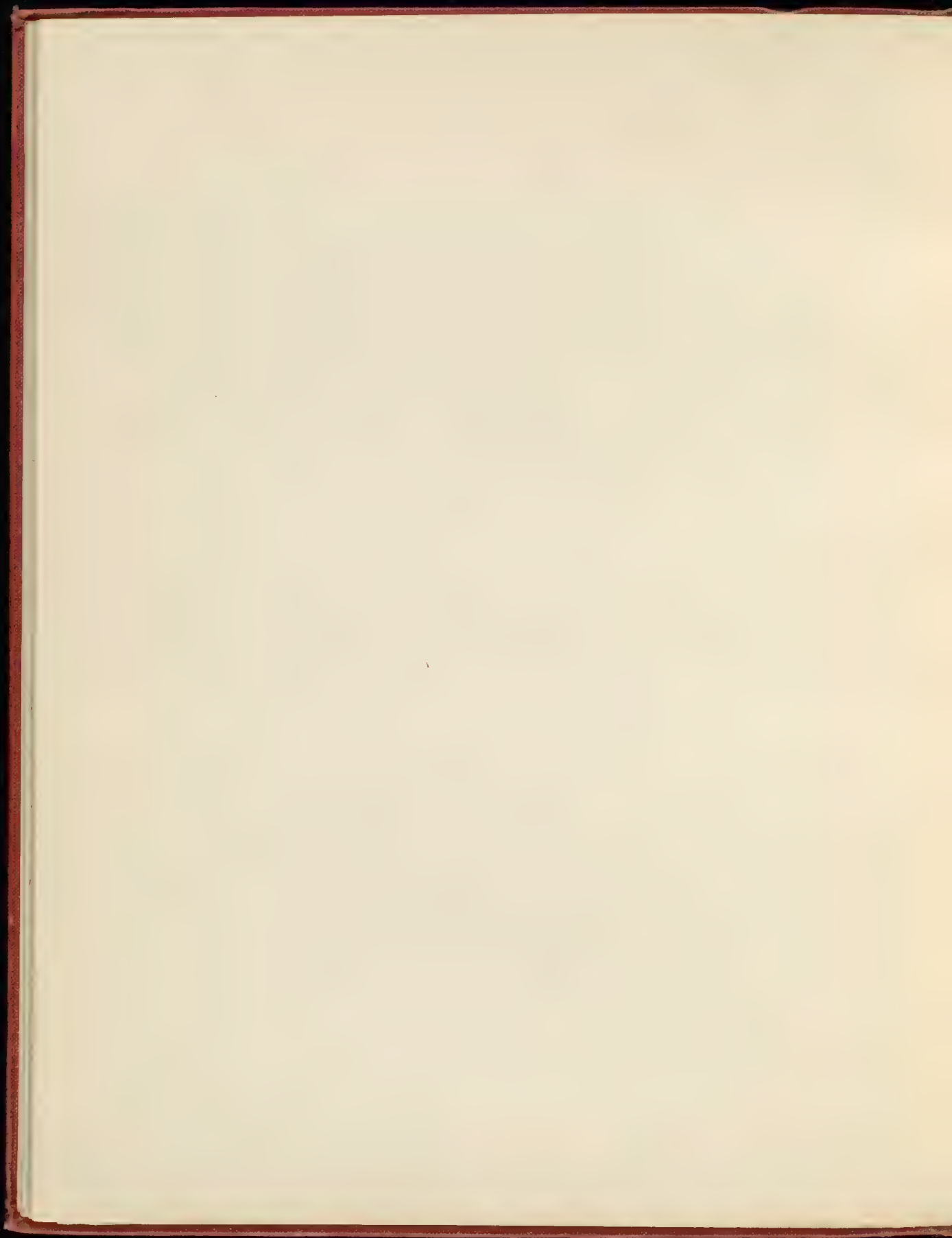
with along the lakeside and show much ingenuity in their variety of treatment. Several are to be seen in the neighbourhood of the one here illustrated.

At Bellaggio is the Villa Melzi with a 'giardino inglese,' tropical vegetation, and much carpet bedding of an uninteresting character. Across the water the Villa Andreossi, at Varenna, has a charming terraced garden, and not far off, at Fiumelato, a quaint little fountain courtyard and cascade behind, with grotto characteristic of the eighteenth century.



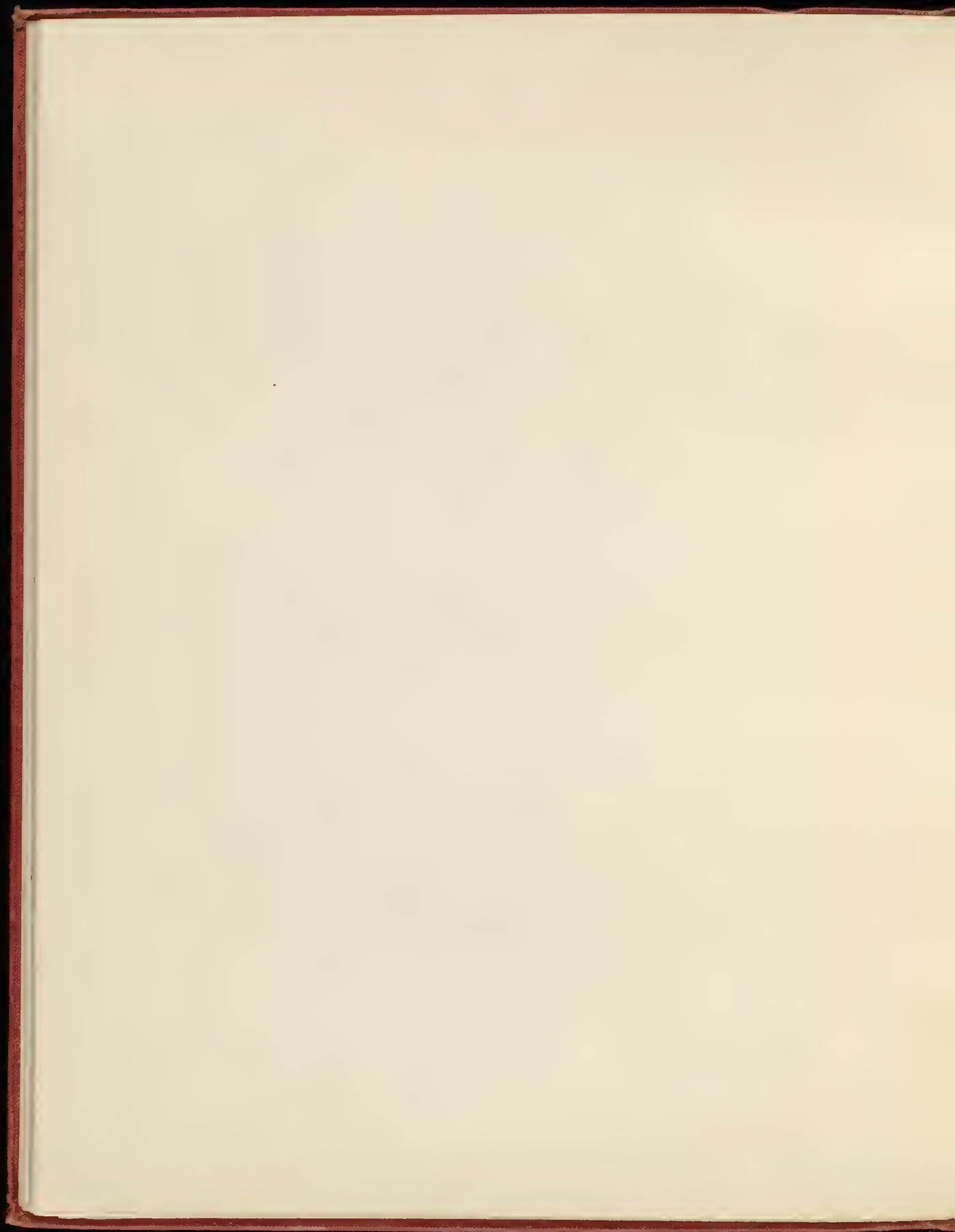


VILLA CARLOTTA. CADENABBIA.
THE ENTRANCE FORECOURT.





TREMEZZO, LAKE OF COMO.
WATER STAIRWAY TO A VILLA



CASTELLAZZO DEI ARCONATI, NEAR MILAN

PLATES 14, 15, 16



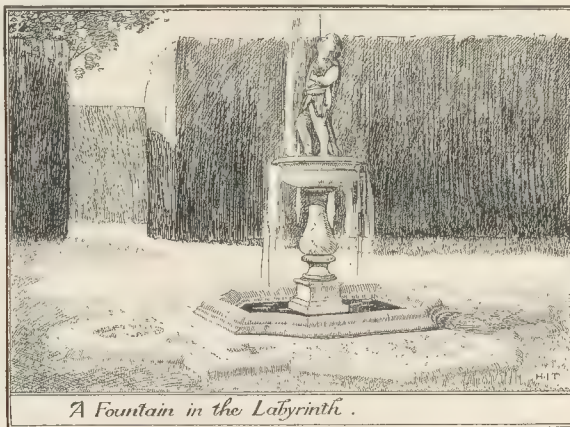
THE flat environs of Milan, consisting almost entirely of marsh and rice-fields, would seem ill suited for the making of gardens; but nevertheless, if we peruse Alberto dal Rè's volumes of engravings, we find a most interesting series of villas, apparently almost without exception belonging to the early part of the eighteenth century, and showing the extent to which French influence in garden design pervaded Lombardy at this period. We see the style, which in the first instance Le Nôtre had acquired from a close study of the great Roman villas, return to Italy, with all the complications and mannerisms that had been added by French taste. The fashion was particularly adapted to the flat landscape of Lombardy, and on that account does not appear so out of place as it would have done in other parts of Italy.

Most of the villas illustrated by Dal Rè have been abandoned, during the last half-century, for villas in the neighbourhood of the Lakes of Como and Maggiore, where many of the Milanese nobility now possess country seats. In all these villas we can easily trace a distinct local individuality in the architectural detail, a kind of rococo form, due probably to the hardness of the stone, not to be met with in any other district of Italy.

The Villa of Castellazzo, besides being one of the largest of the country villas around Milan, is also one of the most characteristic and one of the best preserved. It is situated about seven miles on the high road to Varese, and was designed by Jean Gianda, a French painter and architect.

The casino is very extensively planned, with a large central court surrounded by the farm buildings and three other smaller service courts; the principal rooms open on to a broad raised terrace facing due south, and the gardens are entirely planned east and north of the casino. In front of the south terrace is a forecourt enclosed within a charming balustrade wall, and on either side are small parterre flower gardens. A colonnade opens on to another courtyard upon the north side of the casino (illustrated on Plate 15), and from here a long central alley leads to the Theatre of Diana, passing on the left a quaint open-air theatre, enclosed within walls of treillage. The Theatre of Diana (illustrated on Plate 16) is surrounded by a wood, through which an avenue leads to the aviary, behind which was an enclosure for deer, and 'serraglio' for wild animals. South of this wood is an extensive labyrinth of closely cut hornbeam, and a long treillage alley

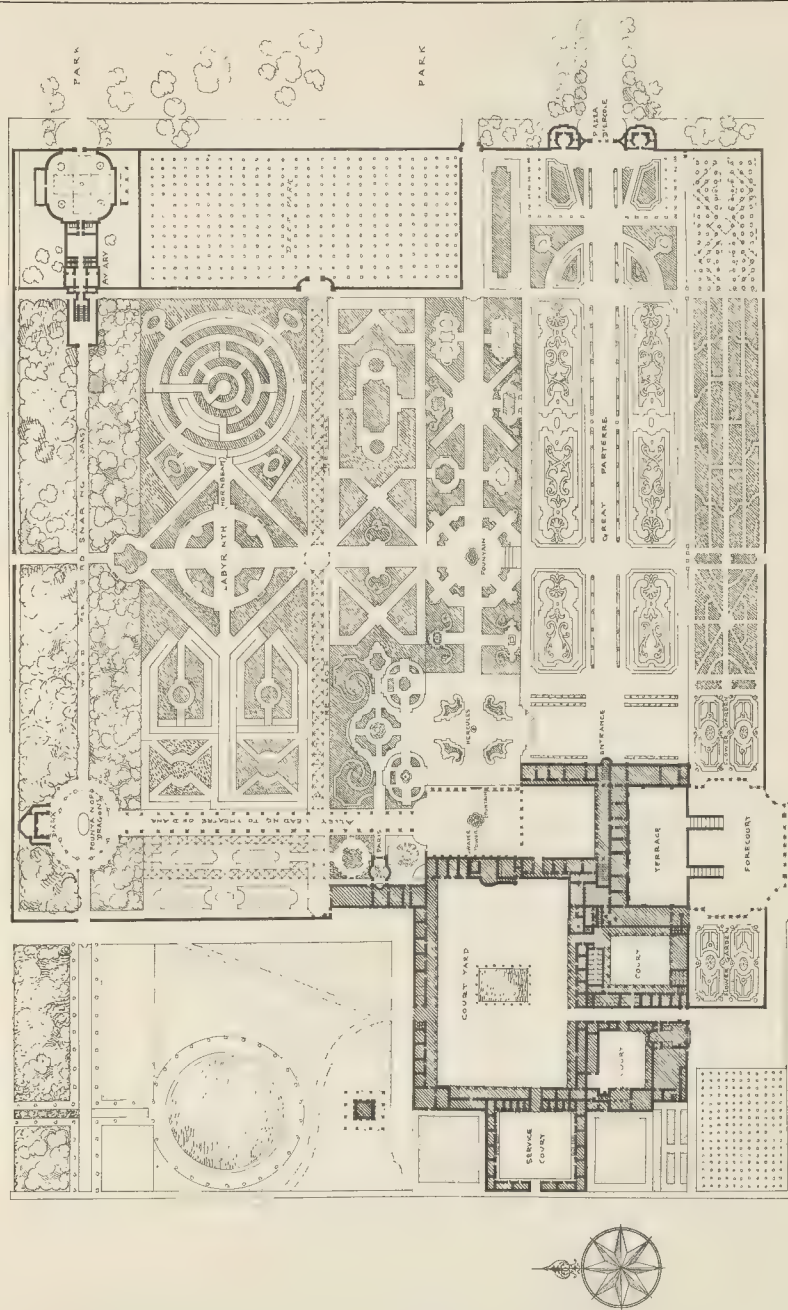
extends right across the garden. A deer enclosure occupies much of the eastern part of the garden, and beyond is the park. The great parterre extends eastward, the entire width of the casino, terminating in the Piazza d' Ercole leading to the park. The beds of the parterre have

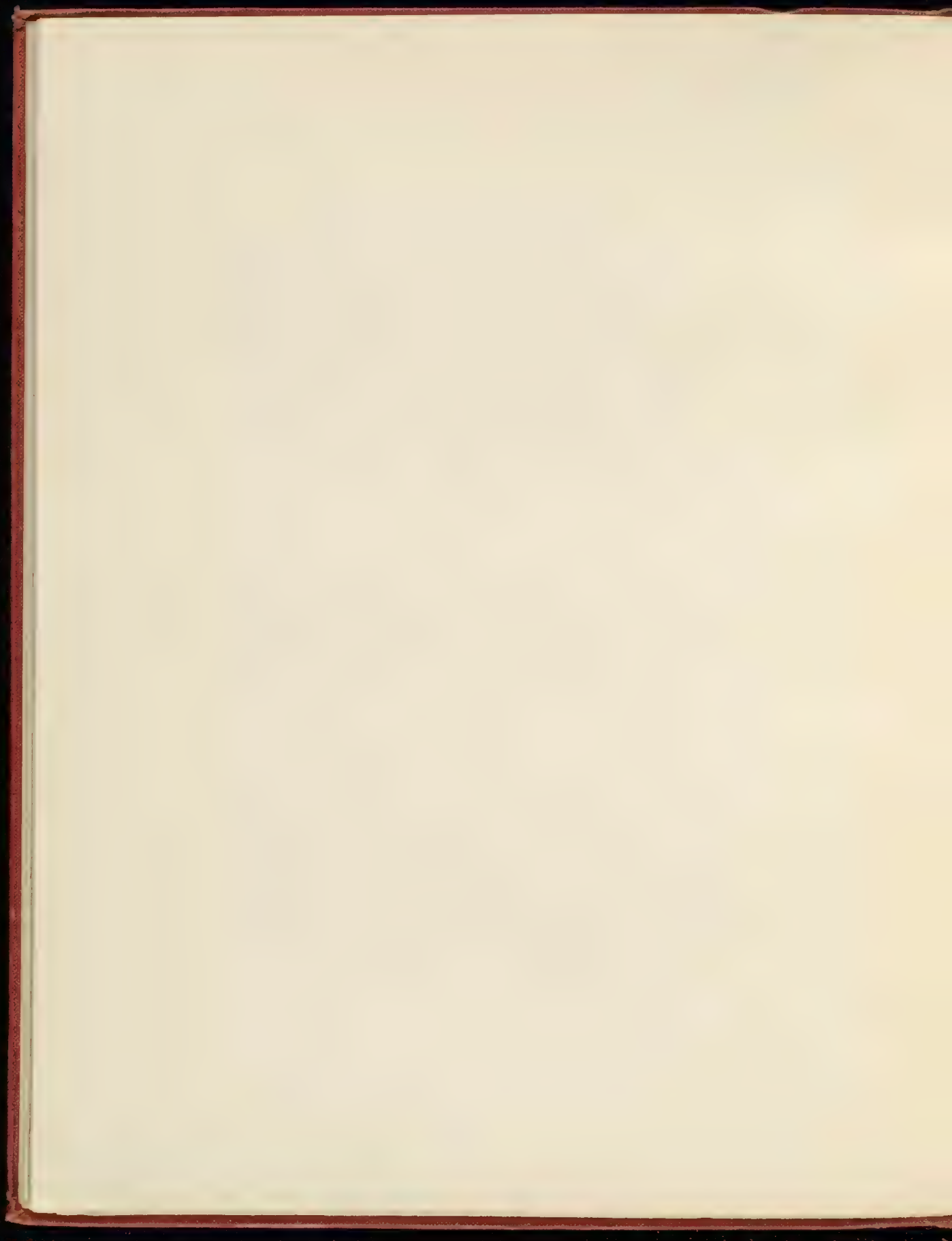


now all been demolished. North of the parterre is another labyrinth with small enclosures and alcoves containing fountains, and south of the parterre is an oblong enclosure laid out with geometrical grass plots.

CASTELLAZZO
dei Arconati
near Milan.

2700

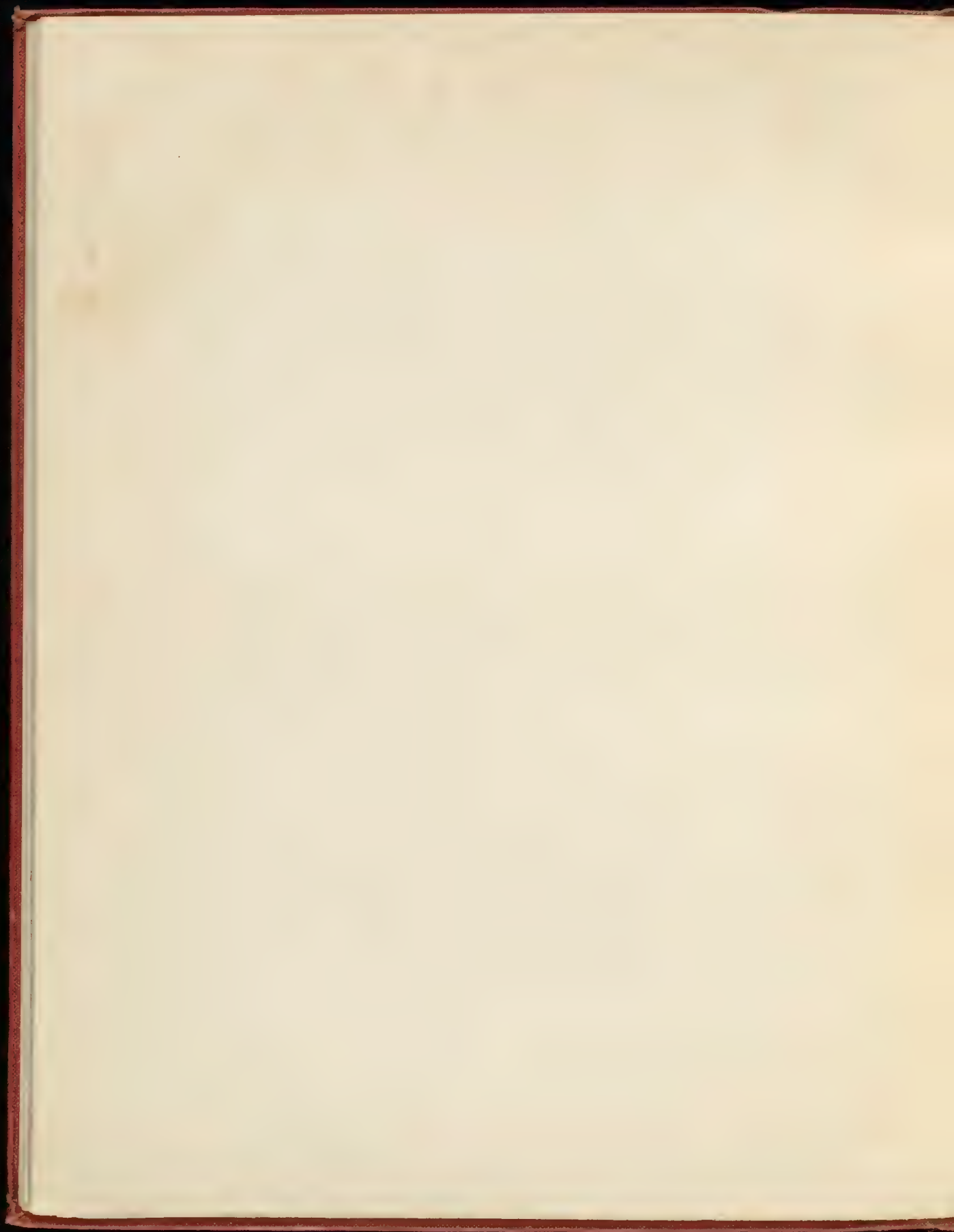






CASTELLAZZO DEI ARCONATI.

FROM THE CASINO.



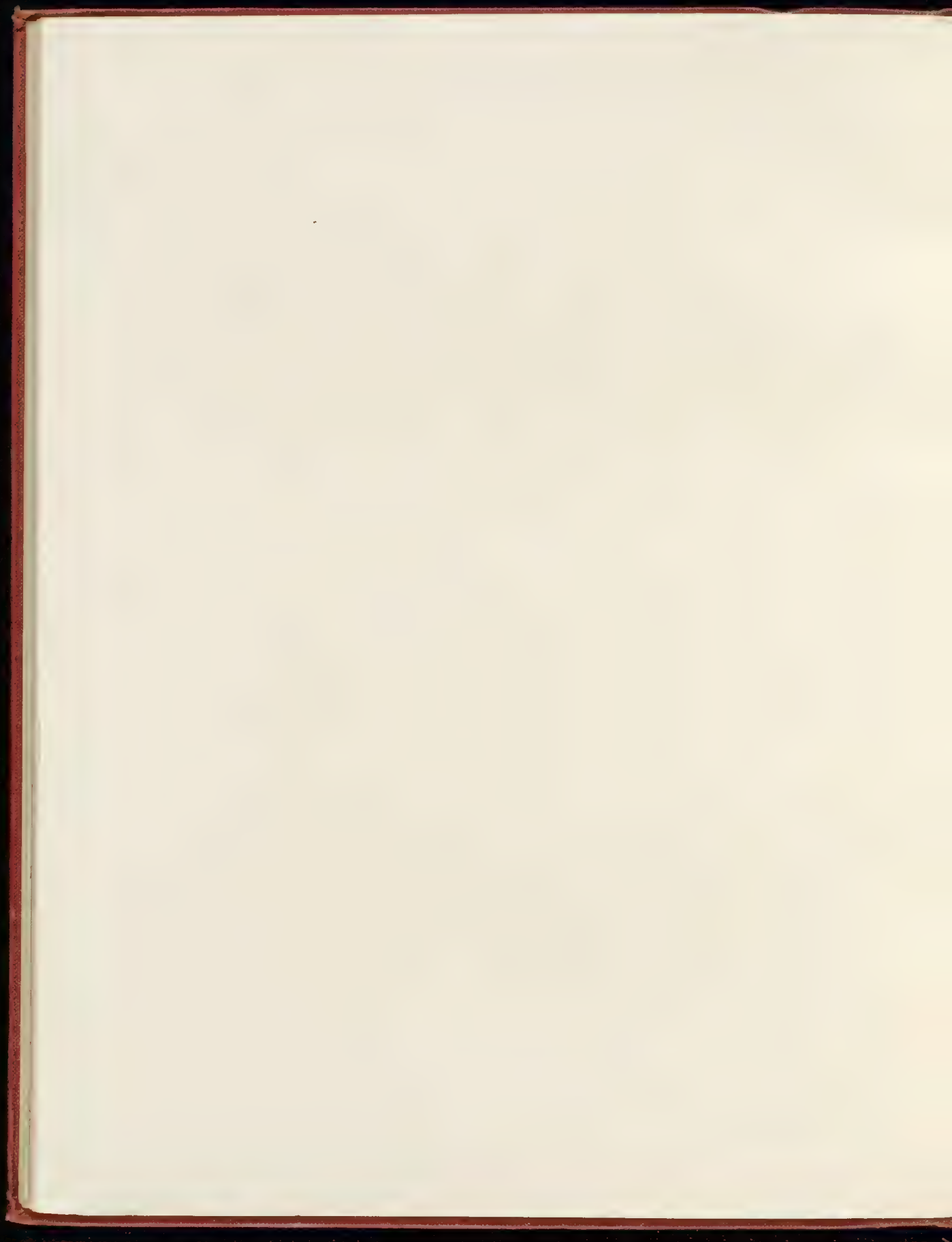
THE VILLA OF CASTELLAZZO.



THE THEATRE OF DIANA.



THE AVIARY.



PALAZZO DORIA, GENOA

PLATES 17, 18

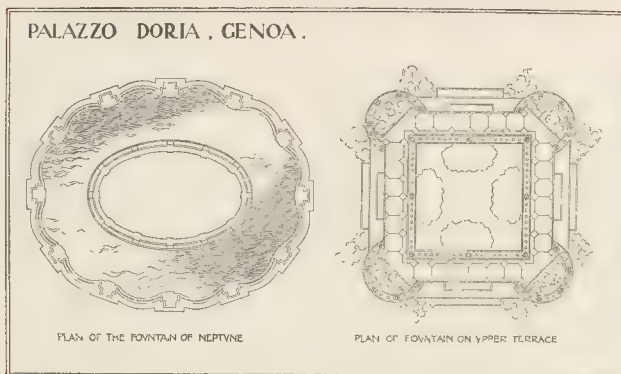


ON the western outskirts of the city of Genoa, towards the suburb of Sanpiero-darena, stands the grand old palace that for generations has belonged to the Doria family. It is built upon the site of the Palazzo Fregoso, presented by the Genoese Senate to Pietro Campofregoso, who, in 1373, took Famagosta from King Peter of Cyprus. The palace derives its present name from the title granted by Charles V. to Andrea d' Oria, and was built about 1529 from the designs of the architect Montorsoli. The interior contains some very handsome apartments, and the exquisite loggia painted by Pierino del Vaga. The casino is now partly occupied as offices, and the whole place has during recent years been very sadly allowed to fall into ruin. The stately marble water-approach from the sea, the gardens rising in terrace above terrace upon the steep hillside; the courts and gay parterres have almost entirely disappeared before the destroying hand of the speculative builder and railway engineer, whilst the great docks of Italy's busiest port have robbed the gardens of all their beauty upon the sea-front. Still the villa is interesting as a study in garden-planning, and from the survey in Plate 17, made whilst it yet retained much of its charm, an idea may be obtained of the grand scale upon which the garden was originally laid out.

The palace, an oblong building stretching right across the site, was raised upon a platform overlooking the parterres and sea beyond. In the midst of the parterre is a fine white marble fountain with eagles surrounding the pool (Plate 18), with a large central group representing Andrea d' Oria as Neptune, driving a spirited team of sea-horses, from whose nostrils the water spouts forth; in his hand he bears a raised trident. The fountain was erected by Taddeo, Giuseppe and Battista Carlone.¹

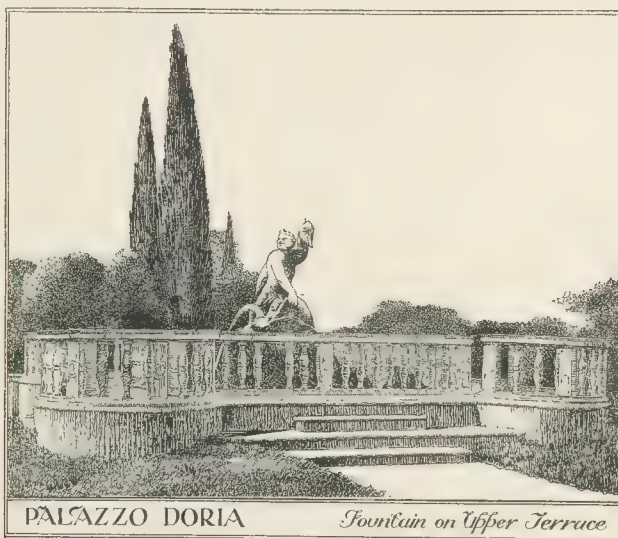
On the seashore a handsome marble terrace overhangs the garden and overlooks the port where now huge ocean liners take the place of the famous admiral's gorgeous galleys. Here, under the orange trees, was the scene of a great banquet given by Andrea d' Oria, when it is related how the plate was renewed three times and after each course thrown into the sea. In the centre of the terrace is a grotto whence subterranean passages led to the landing at the water's edge. Here Andrea had his galleys anchored, whilst from the terrace above he could watch

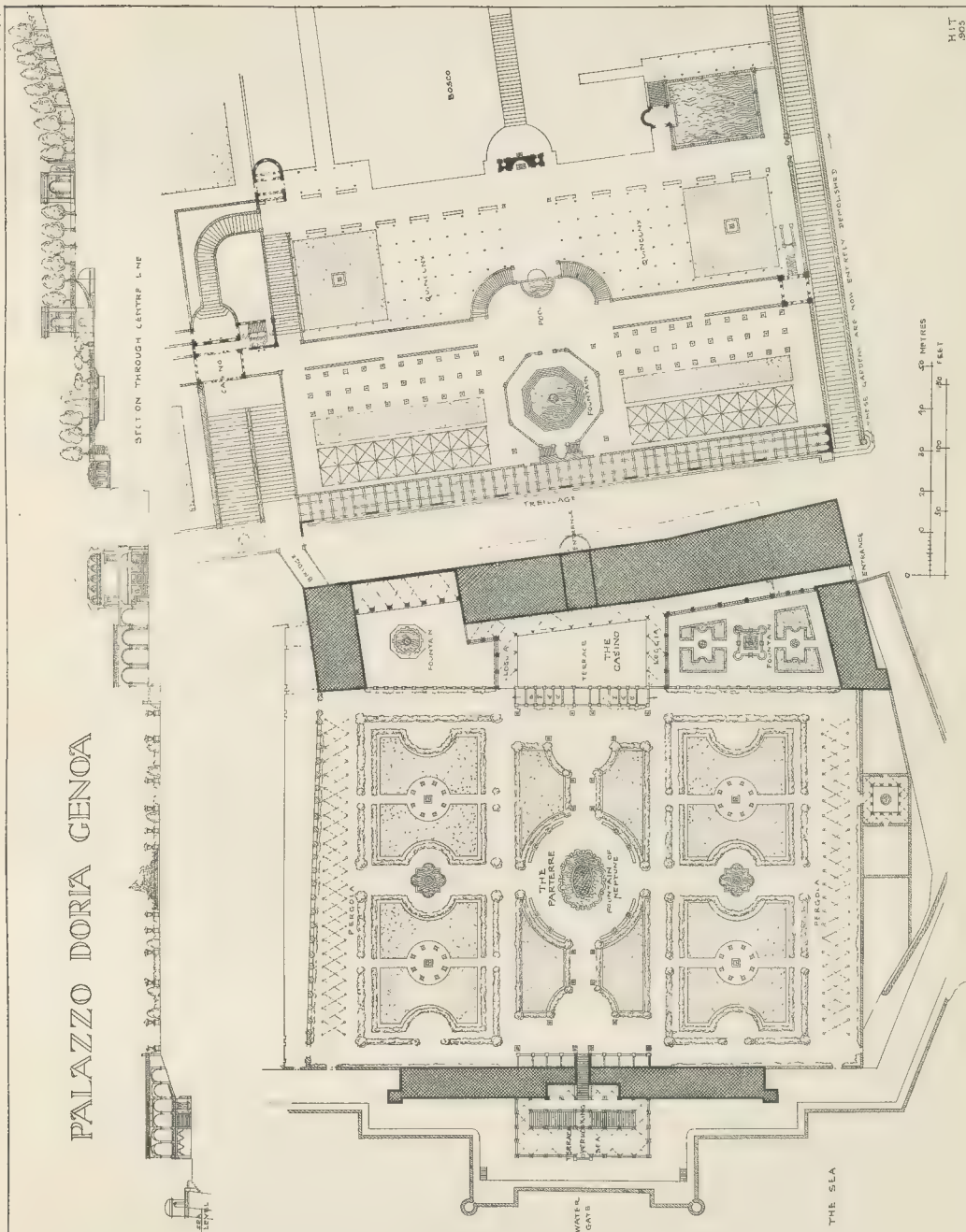
¹ Il palazzo del Principe d' Oria in Genova, di A. Merli e L. T. Belgrano, Genova, 1874.

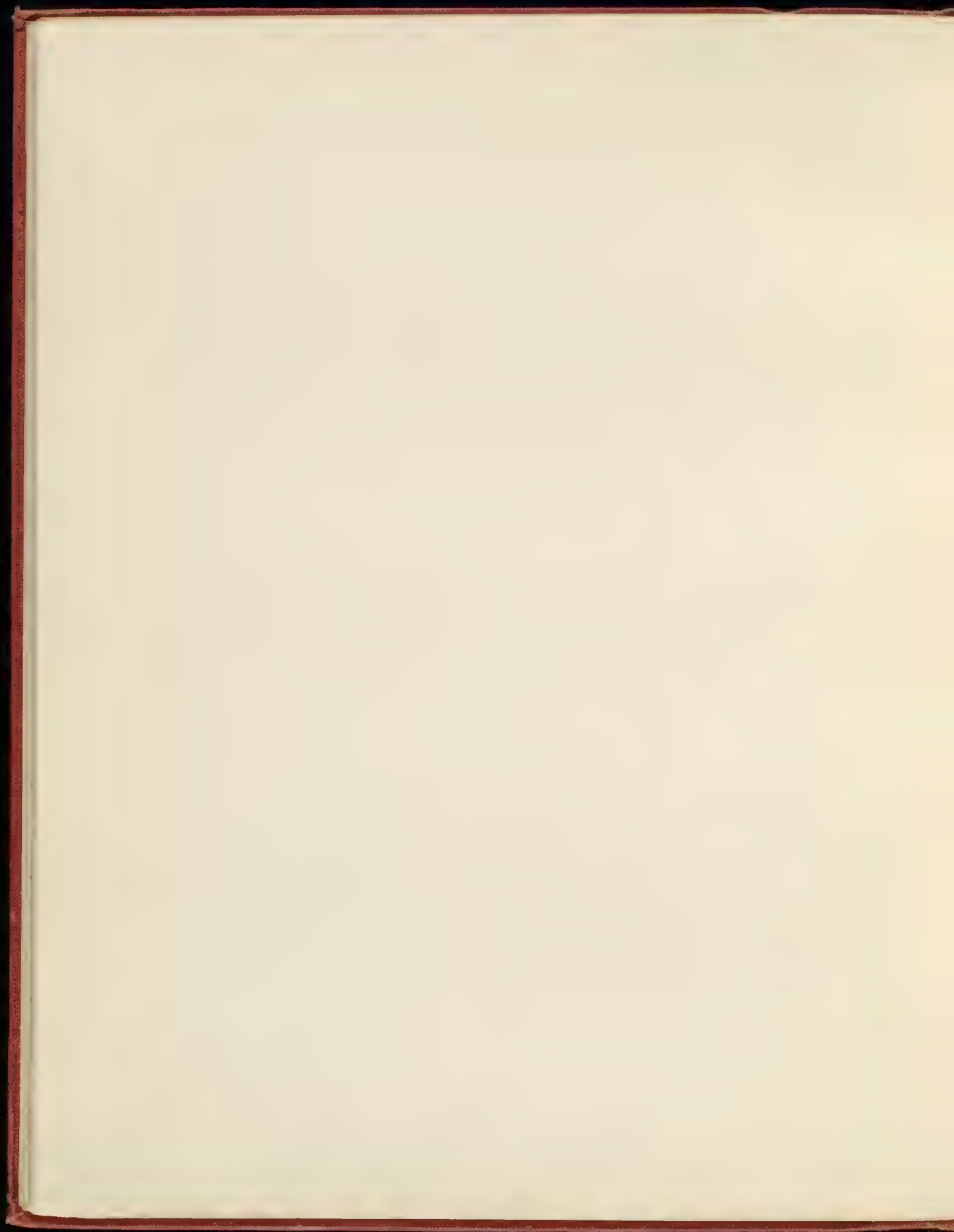


them going to and fro to many parts of the world. It is said that he had as many as twenty thousand men at his disposal, soldiers, sailors, and slaves, all counted, and beneath the vaulted halls of the palace may still be seen the dungeons, which were always well stocked with slaves for his galleys.

John Evelyn, who visited Genoa in 1644, says, 'One of the greatest gardens here for

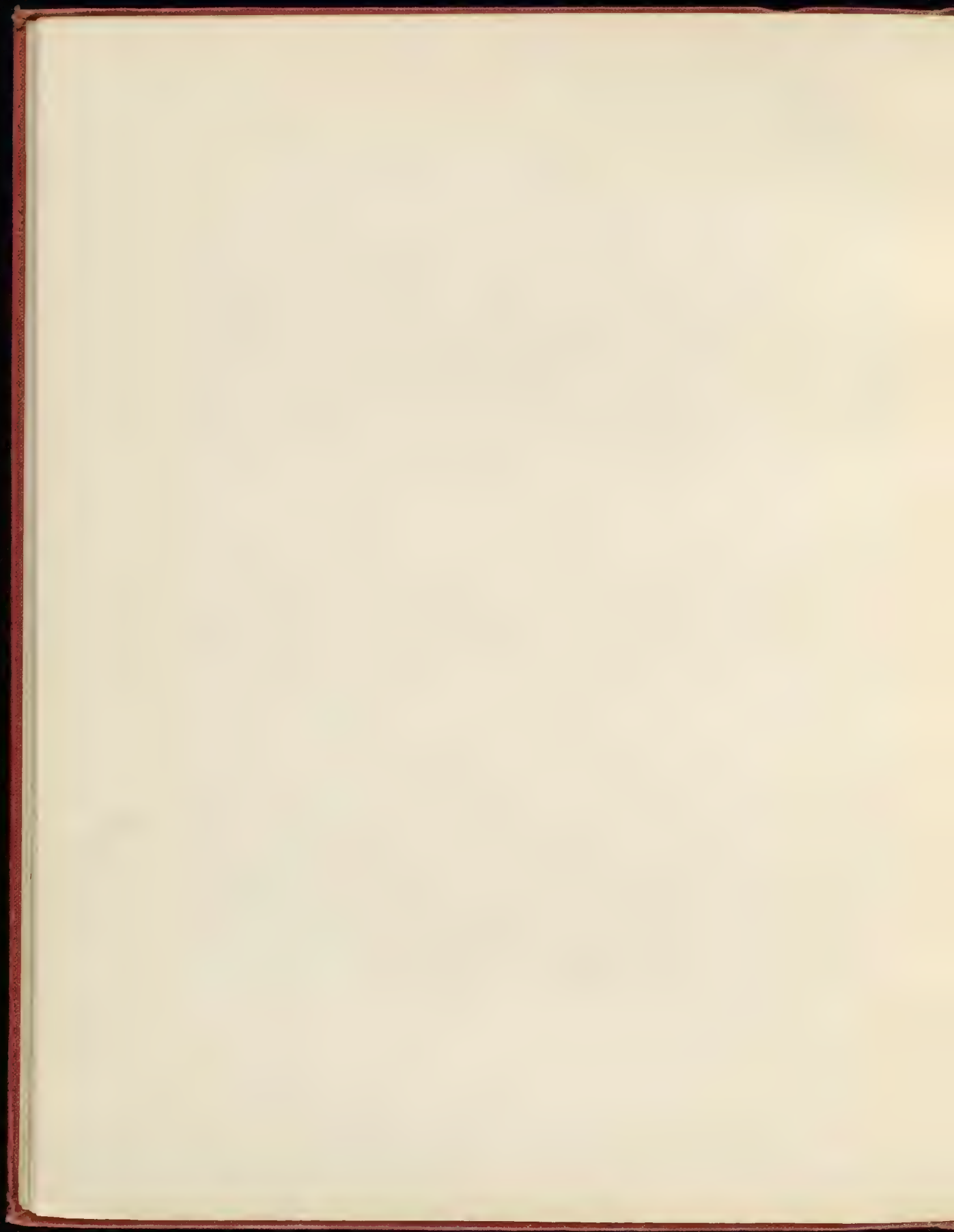








PALAZZO DORIA GENOA.
THE FOUNTAIN OF NEPTUNE



curcuit is that of the Prince d'Orias, which reaches from the sea to the sumit of the mountaines. . . . To this Palace belongs three gardens, the first whereof is beautified with a terrace, supported by pillars of marble; there is a fountaine of eagles and one of Neptune, with other Sea-gods all of the purest white marble; they stand in a most ample basin of the same stone. At the side of this garden is such an avairy as Sir Fra. Bacon describes in his *Sermones fidelium*, or *Essays*, wherein grow trees of more than two foote diameter, besides cypresse, myrtills, lentises, and other rare shrubs which serve to nestle and perch all sorts of birds, who have ayre



PALAZZO DORIA WALL FOUNTAIN

and place enough under their ayrie canopy, supported with huge iron worke, stupendous for its fabrick and the charge. The other two gardens are full of orange trees, citrons, and pomgranads, fountains, grottos, and statues; one of the latter is a Colossal Jupiter, under which is the Sepulchre of a beloved dog, for the care of which one of this family received of the K. of Spain, 500 crownes a yeare during the life of that faithfull animal. The reservoir of water here is a most admirable piece of art; and so is the grotto over against it. . . .

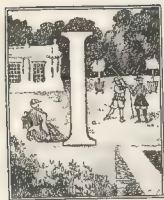
The irregularity of the palace buildings is cleverly hidden by two fine loggias thrown out as wings from the main building, which besides screening an otherwise awkward line of frontage,

serve also to enclose the two charming little courtyard gardens on either side, both of which contain good fountains; one, of a satyr riding upon a dolphin, has a raised platform surrounded by a marble balustrade with semicircular balconies at the angles, illustrated on page 54. In the other courtyard is an octagonal basin and fountain. From the central paved court a double ramp descends to the parterre, flanked on either side by retaining walls and two wall-fountains.

The gardens which rose from the hillside behind the palace have now been entirely destroyed. In September 1904, the last of the statuary was being thrown down and new roads being laid out. But the plan and section by M. Gautier made in 1832, on Plate 17, makes it possible to study the original scheme. A high retaining wall extending along the rear of the palace, at a sufficient distance behind to allow of an ample entrance courtyard being formed, supported a fine pergola with Doric columns, and from here steps led to a higher level, where there was an hexagonal fountain pool surrounded by a balustrade and rows of trees in tubs. At the west end of the terrace was a fine casino, the ruins of which may still be seen, and in the centre, semicircular stairways conducted to the higher level with the usual bosco behind, the whole hillside was covered with dark woods of ilex, and in the midst a large water-supply tank for the numerous fountains. In a lithograph by Chapuy and Deroy, the gardens are shown much in their original state.

THE VILLA IMPERIALI, SANPIERDARENA

PLATES 19, 20, 21



IN the environs of Genoa, and especially at the fashionable suburb of Sanpierdarena, were formerly many fine villas with stately gardens—pleasure-houses of the Genoese merchant princes, who, in the sixteenth century, commissioned such artists as Galeazzo Alessi, Giacomo della Porta, Pirro Ligorio, and Annibale Lippi to build their sumptuous palaces. During the last century the greater number of these have been converted into huge tenement buildings, or even factories, and in place of the beautiful gardens which formerly stretched down to the sea are rows of squalid dwellings and grimy walls; and only here and there some fine old entrance gateway or balustrading remains, sole evidence of the former grandeur and luxury. Fortunately a very excellent series of records have been preserved by M. Gautier at a date when most of the finest villas still existed in much of their former splendour.¹ The rigorous laws of the Republic, whilst strictly forbidding all display in dress, did not extend their jurisdiction to the realms of architecture, through which channel therefore the natural love of extravagance was diverted. The Pallavicini Palace, on the road to San Bartolomeo, built about 1537 by Alessi, had a fine garden with square pools and a handsome grotto. An entrance forecourt, with grass-plots and fountains, led up to the villa, which was embowered amidst vineyards and olive-gardens extending up to its walls.

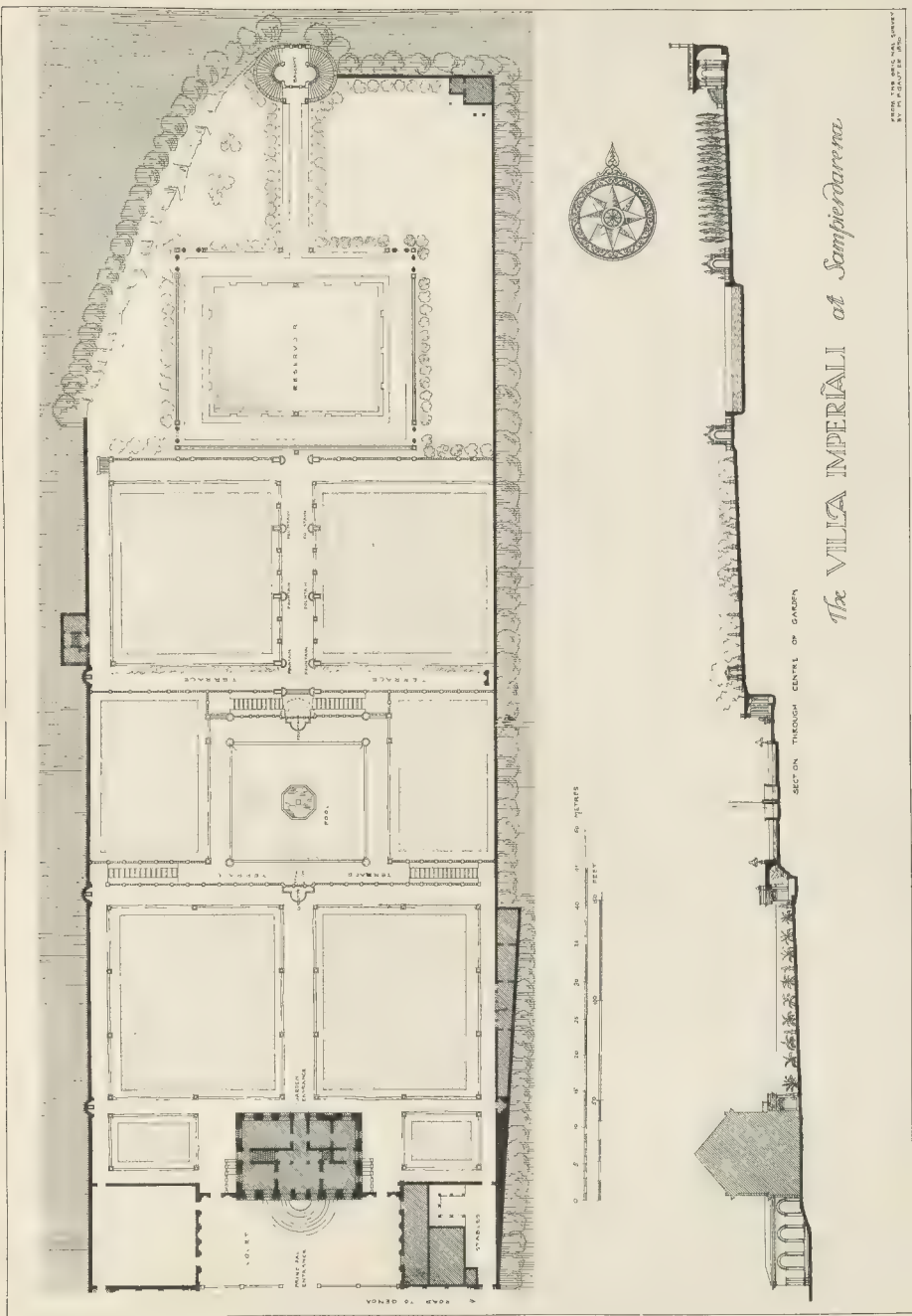
At Sanpierdarena were many of the best villas, all planted upon the hillside and overlooking the sea, with wonderful expanse of view and bold mountain scenery. The situations were in many respects not well suited to garden-making, the soil being barren and rocky, and exposed to the sweeping winds of the Mediterranean in winter, and the parching sun-glare of summer. Under these conditions the designers had to resort more especially to architecture in order to obtain their effects, and instead of the 'bosco,' which is so generally to be met with elsewhere in Italy, we find a very extensive and charming use of pergolas, in order that all parts of the garden might be reached in shade. At the Villa Fransone the pergolas formed long wings on either side, terminated in summer-houses, and enclosing small gardens on rather sloping ground. The Palazzo Durazzo at Zerbino had a series of pergolas arranged on terraces below the casino. The fresh green foliage of the vines in spring-time, and lovely colour-tones

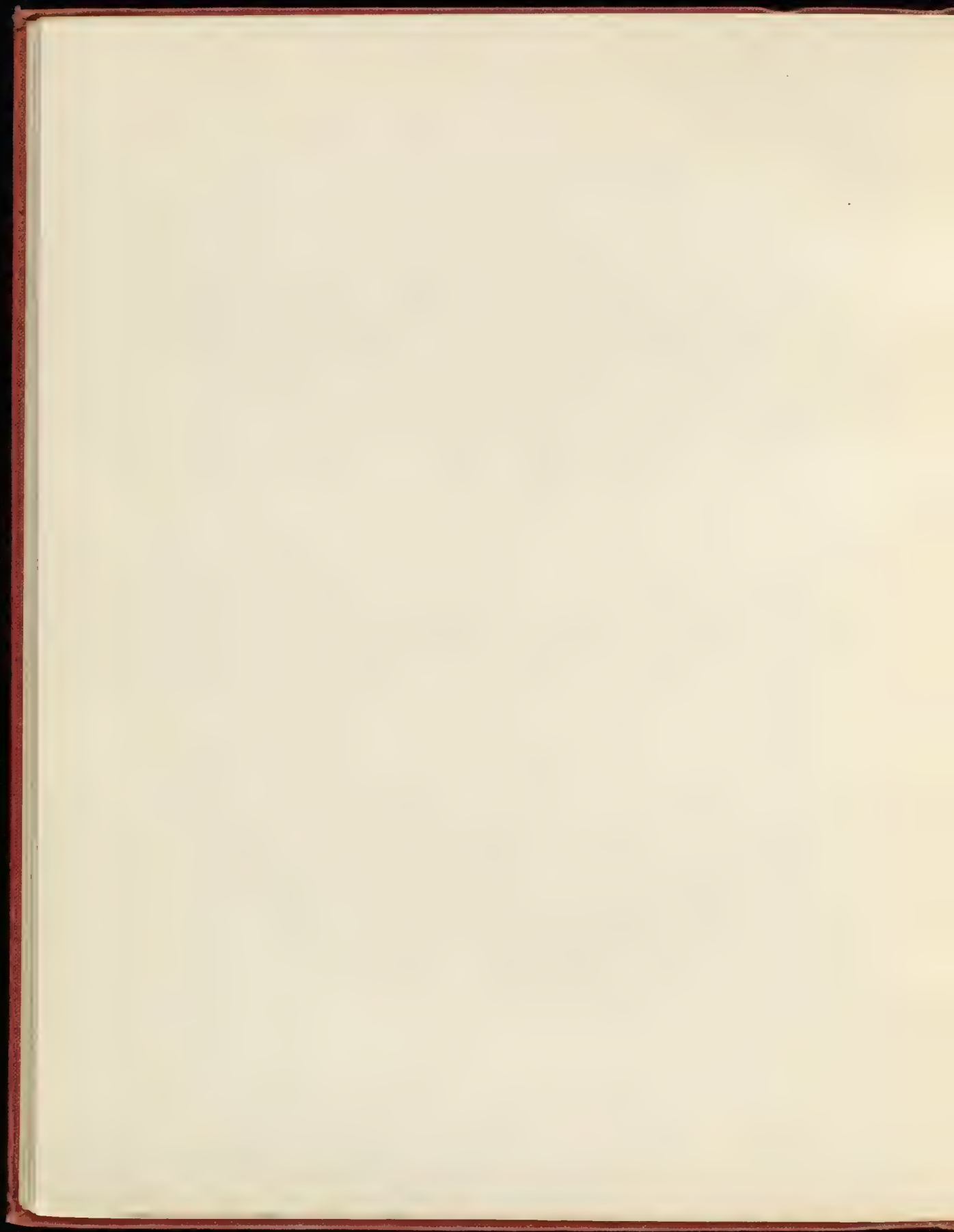
¹ *Les plus beaux Edifices de la Ville de Gènes et de ses Environs*, par M. P. Gautier. Paris, 1832.

of purple, mauve, and brown in autumn, are never shown to better advantage than when arranged upon a pergola.

The Palazzo Scaglietto, which also belonged to the Durazzo family, near to Genoa, exists no more. Its garden was a charming composition, with terraces, a cascade, and long ilex alleys rising upon the steep hillside. The Villa dell' Albero d' Oro had two double stairways leading from the casino to the lower garden, and at the foot of each stairway a long pergola extended the entire width of the garden.

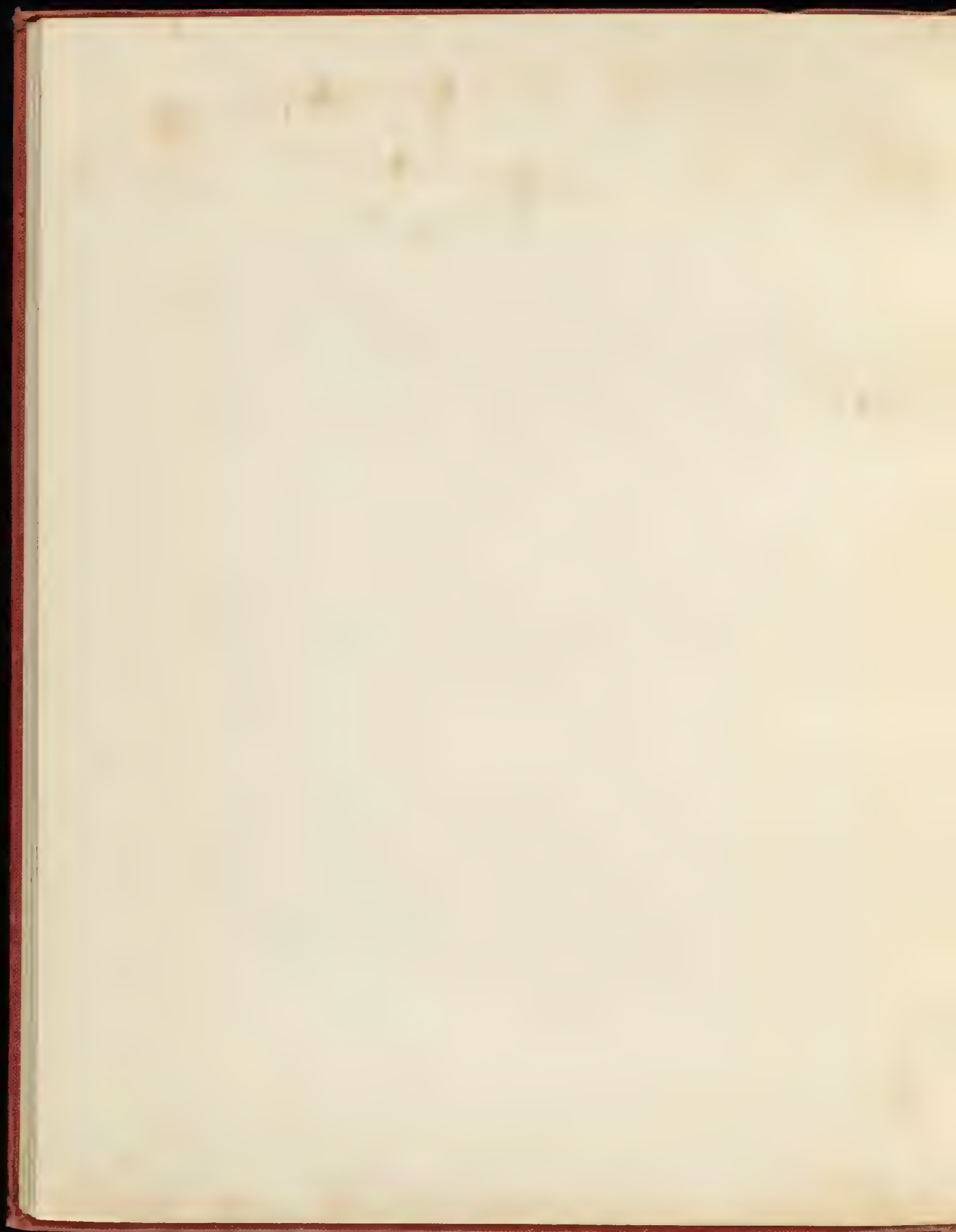
Of all these Genoese suburban villas the best preserved is the Villa Imperiali or Scassi at Sanpieroarena, built from Alessi's designs. By a fortunate chance this villa has been preserved from further decay by the municipality, who have turned the casino into a girls' school, and the grounds into a public garden. The casino stands back a little from the high road to Genoa, with an oblong forecourt and stable buildings on either side; at the rear the garden rises up the slightly inclining hillside, on the north of the casino, in a series of three principal levels. Here the usual rule of Genoese gardens was departed from, and the casino is placed at the foot of the gardens, instead of commanding them. The lower of these levels consisted of a double parterre slightly inclining; the main walk terminates in the grotto and pool shown on Plate 21, with central alcove and niches on either side, divided by white marble Atlantides supporting the cornice and balustrade on either side. A double ramp leads to the higher level, which has been somewhat changed since M. Gautier's survey, the central pool having been filled in. Further stairways lead to the upper terrace, shown on Plate 20, from whence a magnificent view is obtained. From here an inclined path, lined with statues in niches and figures supporting fluted basins, leads to a small temple with the reservoir behind, which supplied all the extensive waterworks. Again continuing to ascend, the path terminates in a double semicircular flight of stairs with a belvedere, and ilex woods behind. The whole scheme shows great skill in the management of the various levels, and the clever way in which the transition between the more strictly formal portions and the surrounding landscape is effected. The architectural detail throughout is refined in taste, and especially the small screens and niches terminating the terraces.







VILLA IMPERIALI SAN PIER D'ARENA.
THE UPPER TERRACE



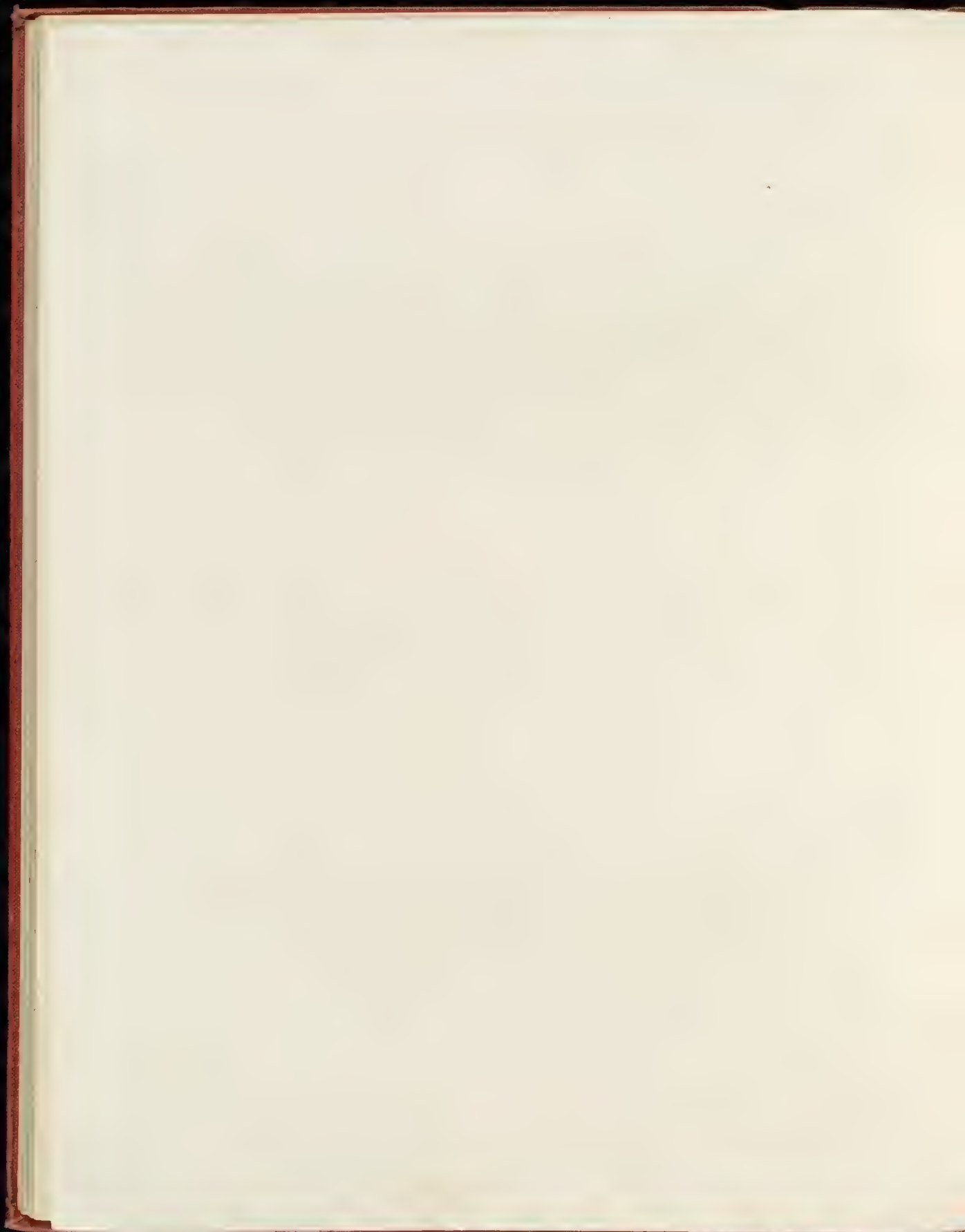
THE VILLA IMPERIALI, SAMPIERDARENA.



GENERAL VIEW FROM THE CASINO



GROTTO IN THE LOWER TERRACE.



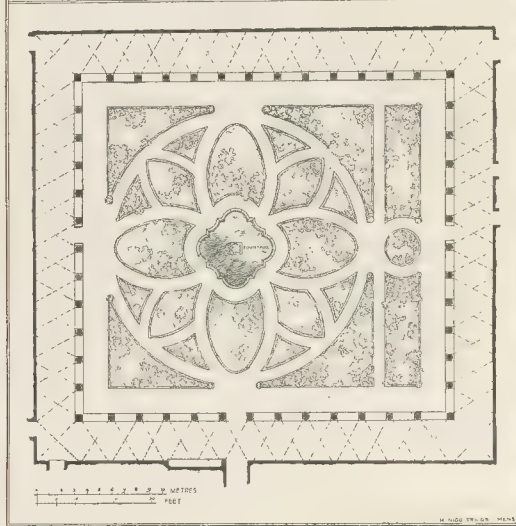
LA CERTOSA DI PAVIA

PLATES 22, 23



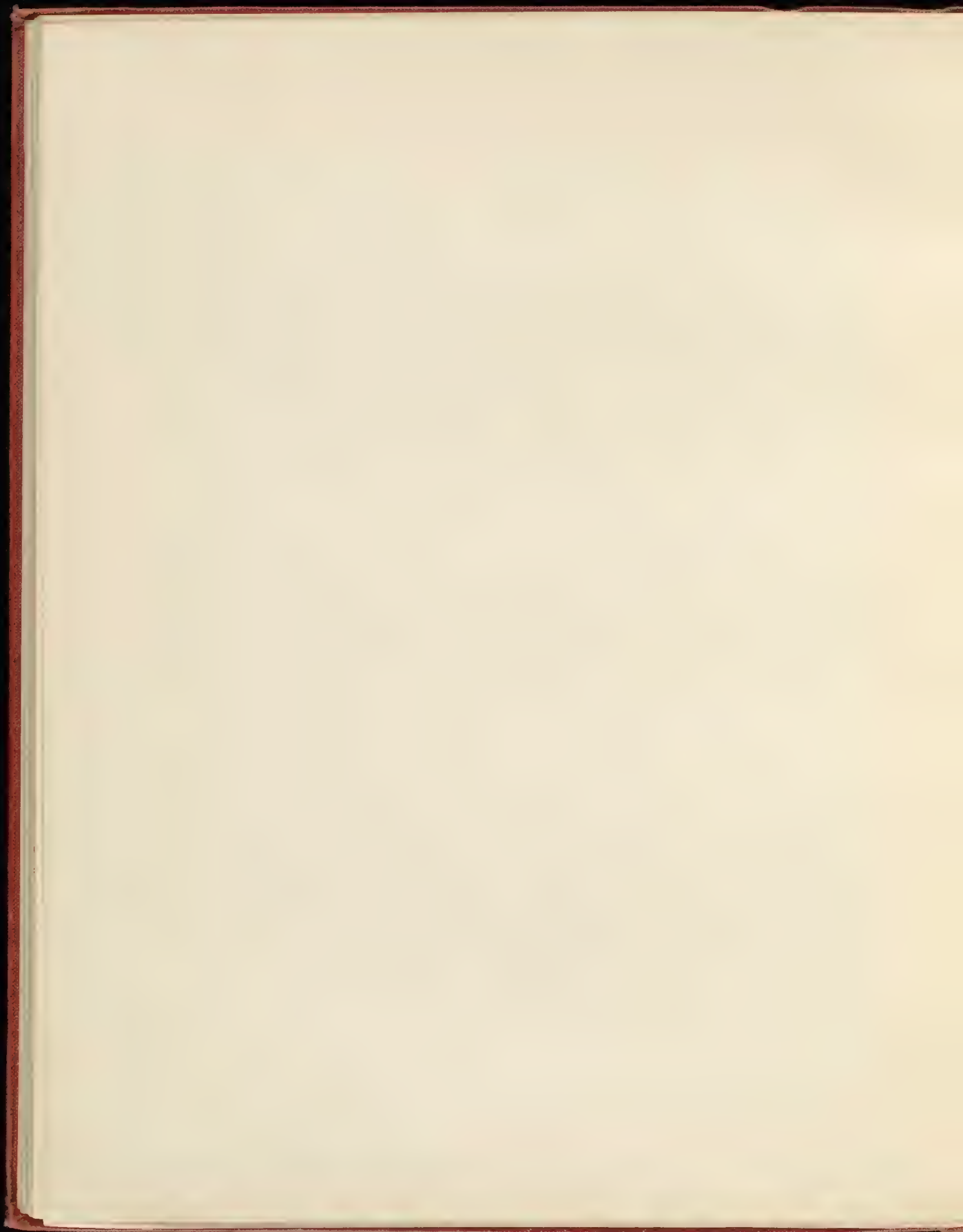
RASMUS of Rotterdam, whilst journeying through Lombardy in the autumn of 1506, made a short stay with the good monks of the Certosa di Pavia, then becoming famous for its great art treasures, and, viewing with wonder the progress of the building, asked the artists, 'Why do you sink so much money in raising up a temple which at most can serve only as a house for the praises of a few monks, and the idle curiosity of the crowd who hunt after the luxury of marbles?' This lament shows, in its cold logic, the impression conveyed then, as even now, of the great contrast between the simple austere life of a few men, and the gorgeous luxury of what was the most magnificent monastery in the world, raised by the Visconti in the midst of the flat marshy plains of Lombardy, and standing to-day as one of the finest buildings the Renaissance ever produced.

The Certosa owes its origin to Giovanni Galeazzo Visconti, Duke of Milan, who was also the founder of Milan Cathedral. Various opinions have been put forward as to the motive which inspired the Duke to erect so splendid a building; but, whatever his motive may have been, he has succeeded in attaching to his name an undying celebrity as the founder of two of the most magnificent buildings in the north of Italy. The monastery was commenced in 1396. There is much uncertainty as to who was the architect of the building, and many names have been put forward for that honour; but the probability is that the design was due to the united effort of a band of artists and craftsmen. The plan followed generally that of the monasteries of the period. South of the nave of the church is the small cloister, with the sacristy, library and refectory on the remaining three sides. The contrast between the dim interior of the great church and the brightness of this little cloister garden, as one emerges from a small connecting passage, has a very striking effect. When the garden is full of flowers and the silence only broken by the hum of insects or the splashing of the little fountain playing in the centre, one seems to be for the time transported to another world. I have chosen to illustrate this garden, as an example of what might often be done, in buildings where it is possible to have a cloister, and when the surrounding buildings on the south and west are not of any great height. The cloister is surrounded by an arcade of fifty arches, each supported by slender white columns of Carrara marble; the spandrels ornamented by terracottas in bold relief of light red colour

Garden of the small Cloister. CERTOSA di PAVIA.CERTOSA di PAVIA *Monks' Garden.*

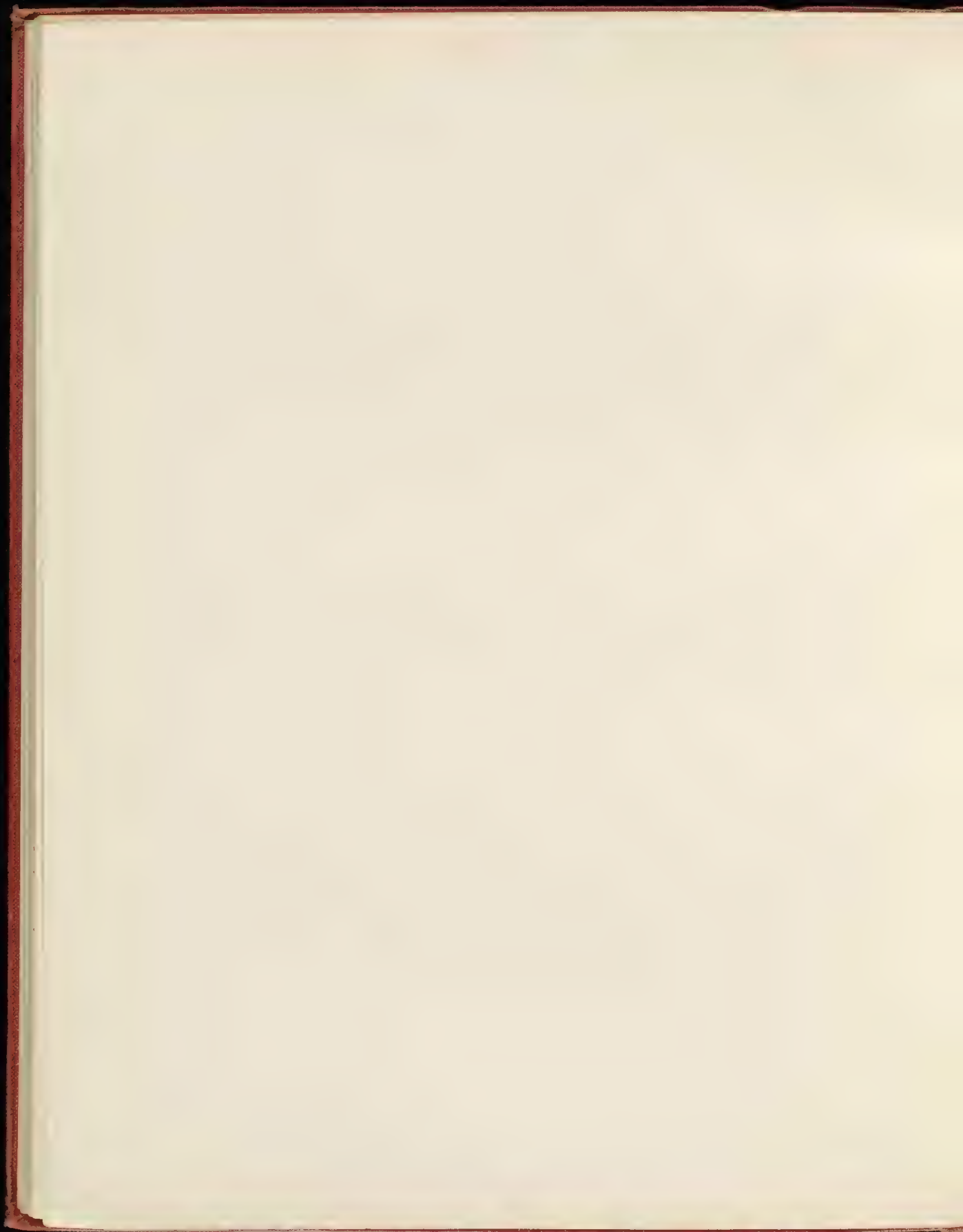


CERTOSA DI PAVIA.
THE CLOISTER GARDEN.



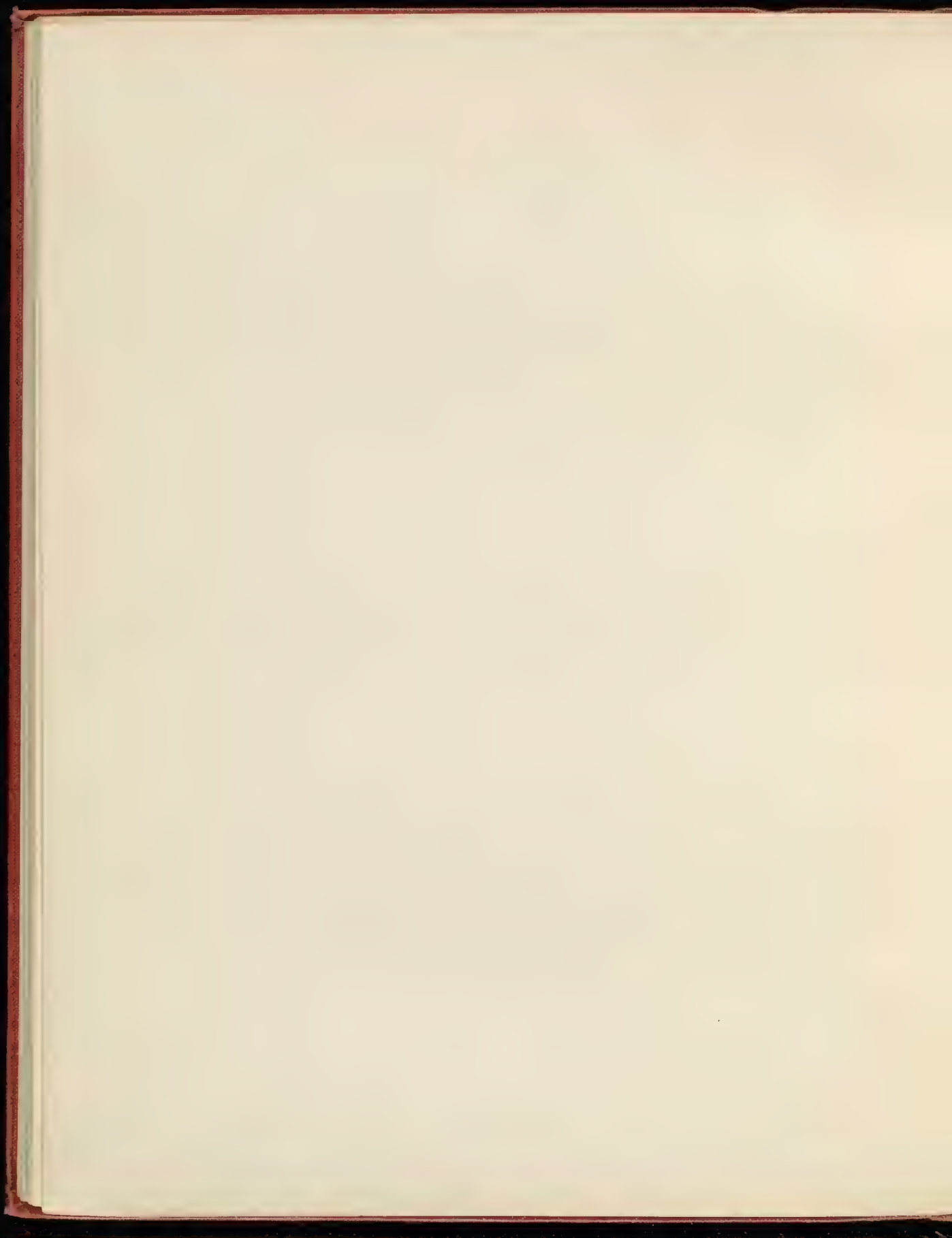
which add much to the effect of the whole. From the cloister is a splendid view of the outside of the church, with all its graceful spirelets and elegant colonnades, its harmonious grouping of masses and variety of lines imparting quite a gay note, and giving lightness to the entire construction.

Upon the south side of the small cloister is a handsome lavabo, and near by a passage leads to the great cloister, prodigious in its dimensions and very singular in its effect, surrounded by twenty-three dwellings of the monks, each with its quaint little garden and simple balustrade, with high enclosing walls, where each passed his entire existence; for the Carthusian led a life of solitude, changing the company of men for the company of God, severed from the pleasures of a worldly life, calmly preparing for eternity, finding at last a grave within the shadow of his mother church. In addition to all these small gardens are several enclosed spaces each originally intended for a flower garden, and to the east were large herb and vegetable gardens, traversed by long pergolas of stone columns, supporting massive chestnut beams and leading to the large *peschiera* or fishpond. As seen from this point, the great Certosa presents a most impressive picture, rising from the solitary green fields, and one's thoughts wander to the fourteenth century and to the great artists of the Early Renaissance, who raised so wonderful a building in the midst of the vast Lombard plain.





CERTOSA DI PAVIA.
THE PERGOLA



VILLA GIUSTI, VERONA

(PALACE OF STRA, NEAR VERONA)

PLATES 24, 25



It was somewhat disappointing, after a long search in the Public Library at Verona, to be unable to discover any old engravings or views showing the original condition and design of these gardens. To look at them as they exist to-day, there can be no doubt that at one time they were amongst the finest town gardens in the North of Italy, but apparently no actual record of their design now remains. Charles de Brosse, the worthy Dijon magistrate, writing of Verona, in 1739, says:—‘Among the private buildings, the finest are the palaces of the Pompei and the Maffei, but the Giusti gardens gave me more pleasure; for they are full of rockeries and grottos and endless terraces covered with little circular temples, from which one commands the town and all the course of the Adige. To the left the view is interminable; on the right it is bounded by the mountains of the Tyrol. The quantities of gigantically tall cypresses, in which these gardens abound, give a most striking look to the spot, worthy of one in which the magicians of old held their sabbaths. I got lost in a maze, and I was an hour wandering around under a blazing sun, and would have been there still had I not been taken out by one of the people of the place.’¹ The maze and the parterres have now all disappeared; but the central cypress walk, with its gigantic spirelike trees towering high above, is worth going far to see: above rise terraces, each presenting a view more beautiful than the last, of Verona, with its palaces, churches, and tall campanile standing out against the soft distance of plain and the blue hills beyond.

The palace itself stands quite on the street, and, entering under an archway, we find the square cortile with high surrounding walls. From the centre the eye is led up the long vista of the cypress walk, and on either side are fountains, one of which is illustrated on plate 25. Here and there, dotted round the garden, are fragments of statuary and vases, which served to mark the boundaries of the older parterre; and high up on the rock face, at the termination of the cypress walk, is a huge grotesque face carved in the solid rock, supporting a balcony above. It is to be regretted that so beautiful a spot, in the midst of Verona, should have suffered so much

¹ *Selections from the Letters of de Brosse*, translated by Lord Ronald Sutherland Gower, 1897.

from neglect, and it is surely not too late to restore to something of its former grandeur a garden which, from its situation, might be made so beautiful.

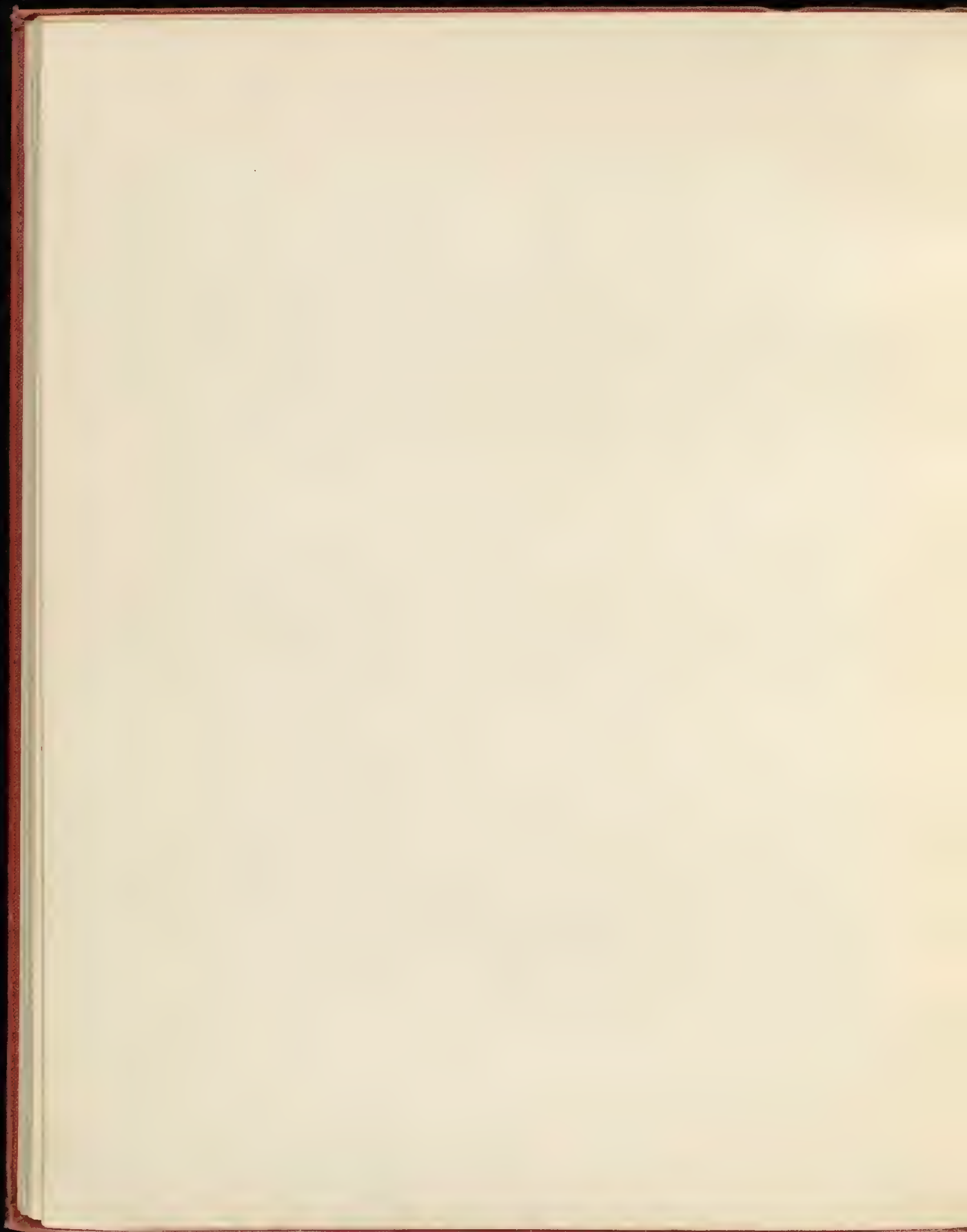
At the Palace of Stra, upon the Brenta Canal, between Venice and Padua, there still exist some remnants of a garden famous during the eighteenth century. Built about 1740 for the Pisani family of Verona by Count Frigimelica, it was bought in 1807 by Napoleon I. for Eugene Beauharnais, Viceroy of Italy. De Brosses, in the course of his Italian tour, relates how 'he embarked on the Brenta canal with a contrary wind, which is always the way. The banks along which we sped are bordered with a number of houses belonging to Venetian nobles. The one



belonging to the Doge Pisani deserves a special description, especially of its garden terrace on the water's edge, in which are two pillars with iron winding staircases outside them, leading to the upper terrace, which crowns the peristyle; it is admirably designed, and I have heard since that Cardinal de Rohan had a drawing taken of it, in order that he might have a similar building built at Saverne.' The palace is now a national monument, and the gardens are not kept up; indeed it would be difficult to do so on account of the low-lying and marshy nature of the situation. A fresco in one of the salons shows an interesting view of the original design, from which the garden appears to have been of considerable extent. The 'clairvoyée,' shown in the accompanying



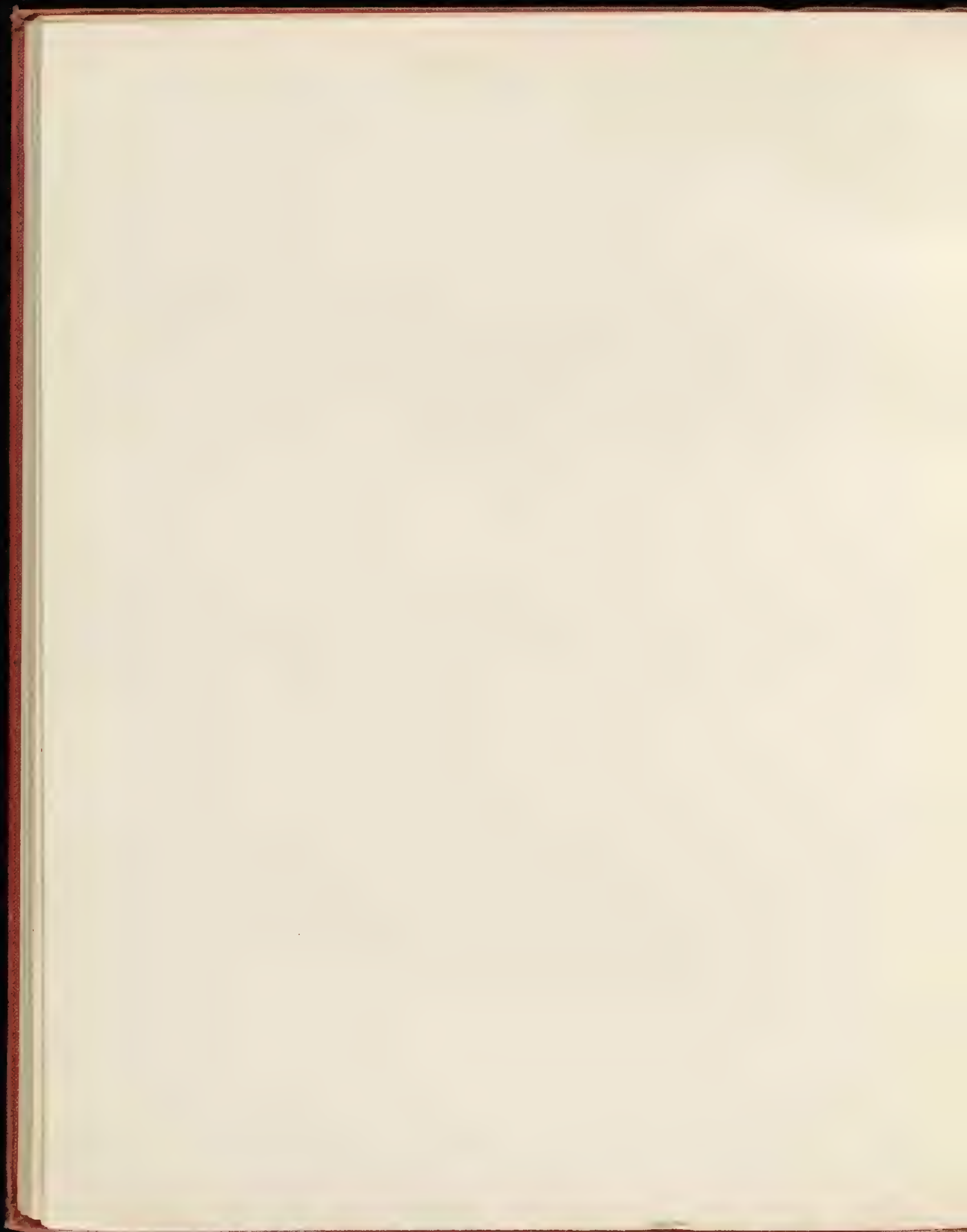
VILLA GIUSTI. VERONA
THE CYPRESS ALLEY



sketch, is one of several let into the boundary wall, through which long vistas are obtained across the park. These 'clairvoyées' were a very favourite device of French garden-designers, and are not frequently met with in Italy.

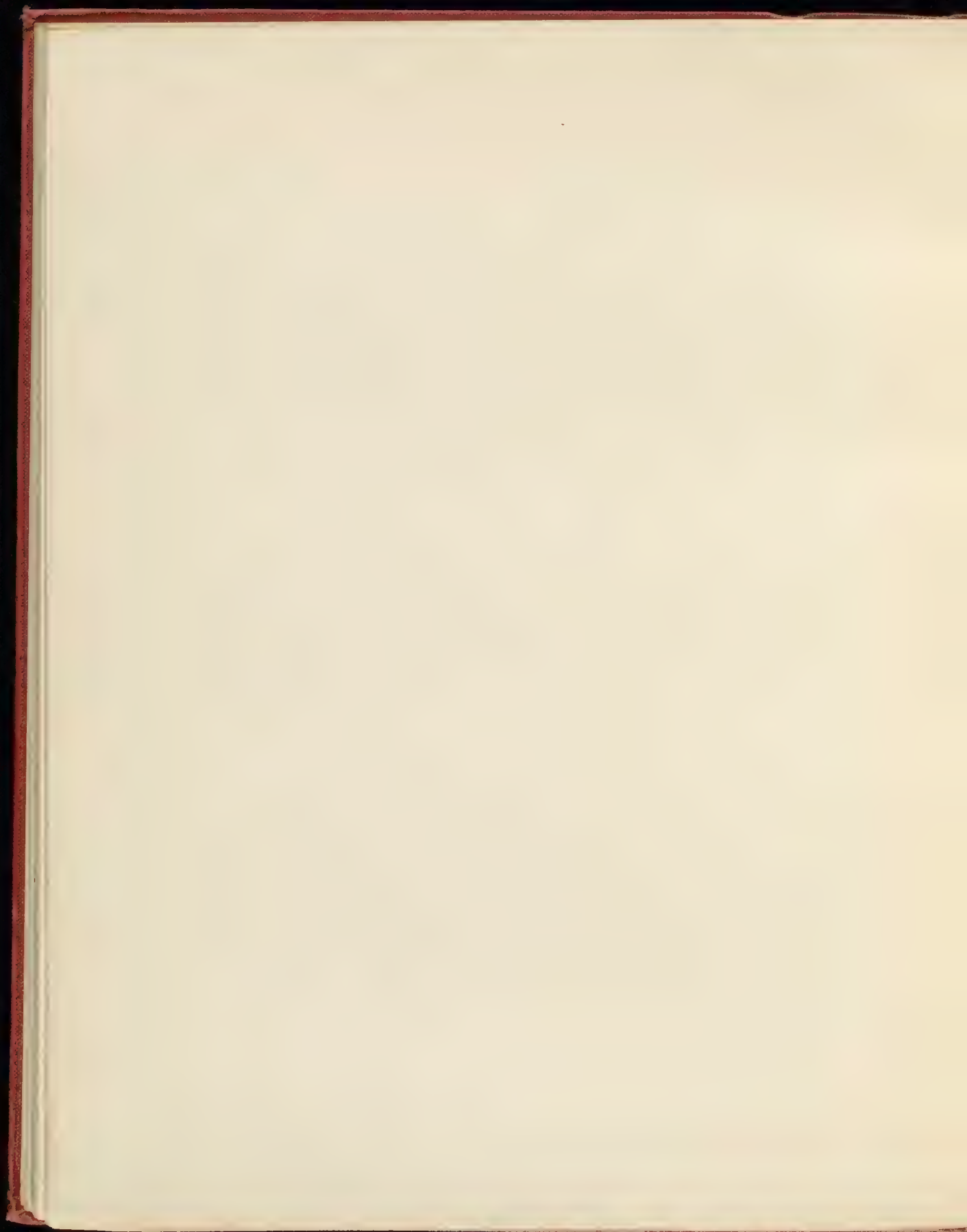
Of the other villas that formerly lined the banks of the Brenta, remains of the gardens are difficult to discover, and for the most part the villas have been converted into farmhouses.





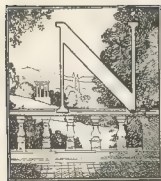


VILLA GIUSTI, VERONA.
A FOUNTAIN NEAR THE CASINO



THE VILLA COLLODI, PESCIA

PLATES 26, 27, 28



NEAR the village of Pescia, some six miles to the east of the town of Lucca, stands the great Villa Collodi, high up on the hill, with a small hamlet behind, to which access is only obtained through the principal entrance of the villa itself. The casino stands out boldly against the hillside, quite overpowering the little feudal village behind, and surrounded by beautiful mountain scenery, rich in olive woods and vineyards. Alderman Beckford, whilst touring in Italy in 1780, thus describes the occasion of his visit to the villa: 'After riding for six or seven miles from Lucca along the cultivated levels, we began to ascend a rough slope overgrown with chestnut and ancient pomegranates. Leaving our horses at the great gate, we passed through the spray of the fountains, and, mounting an endless flight of steps, entered an alley of oranges, and gathered ripe fruit from the trees. Whilst we were thus employed, the sun broke from the clouds, and lighted up the green of the vegetation; at the same time spangling the waters which pour copiously down a succession of rocky terraces and sprinkle the impending citron-trees with perpetual dew. These streams issue from a chasm in the cliff surrounded by cypresses, which conceal by their thick branches a pavilion with baths. Above rises a colossal statue of Fame, boldly carved, and in the very act of starting from the precipices. A narrow path leads up to the feet of the Goddess, on which I reclined, whilst a vast column of water, arching over my head, fell without even wetting me with its spray, into the depths below.'

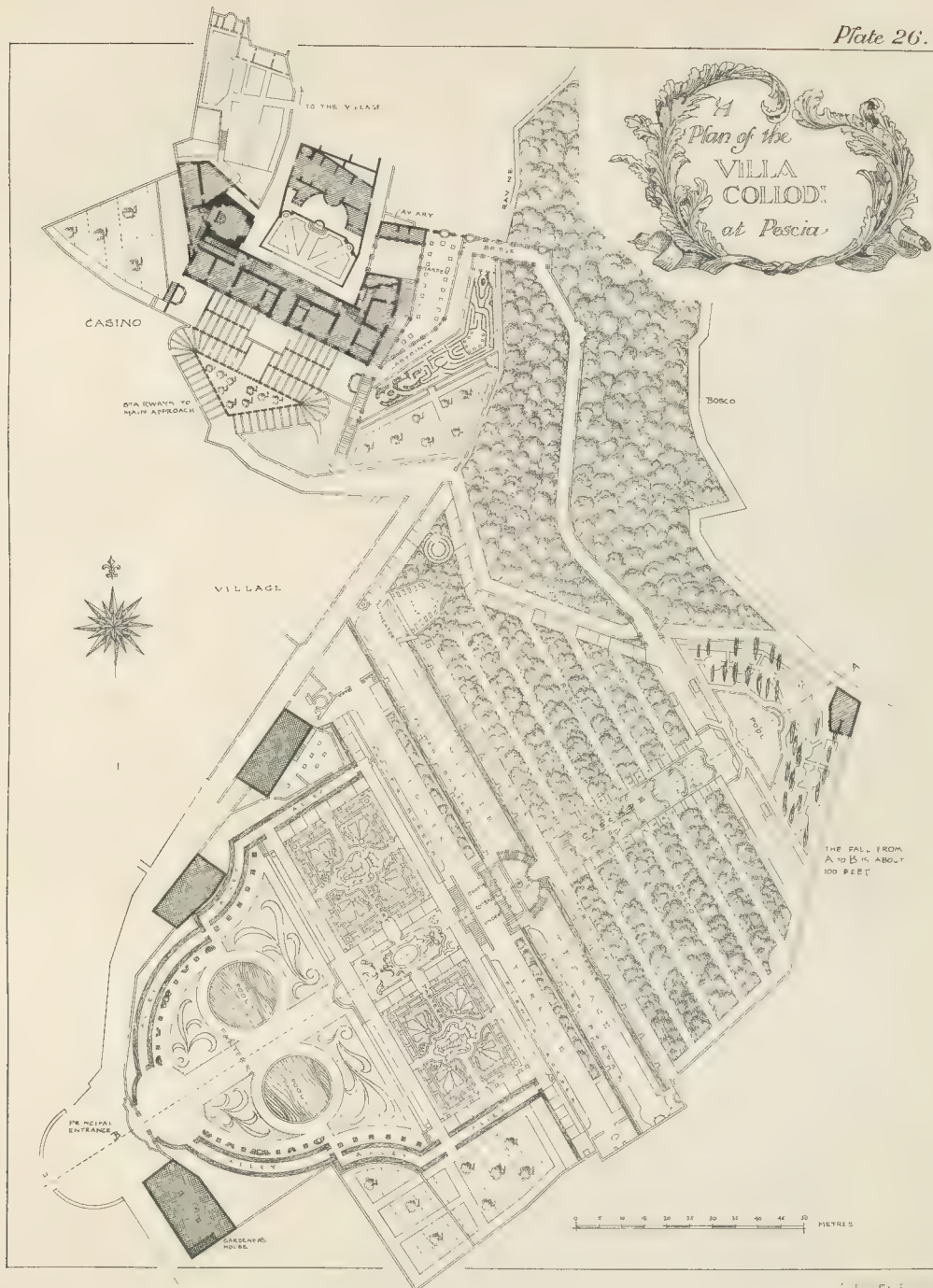
It is difficult to obtain much information concerning the early history of the villa. During the Middle Ages Collodi belonged to the see of Lucca, and is celebrated for its long siege by the Florentines in the winter of 1430. The villa has always belonged to the Garzoni family. The present casino and garden date from towards the middle of the seventeenth century, and were in the height of their glory when Francesco Sbarra wrote his ode entitled 'The Poms of Collodi,' in 1652.

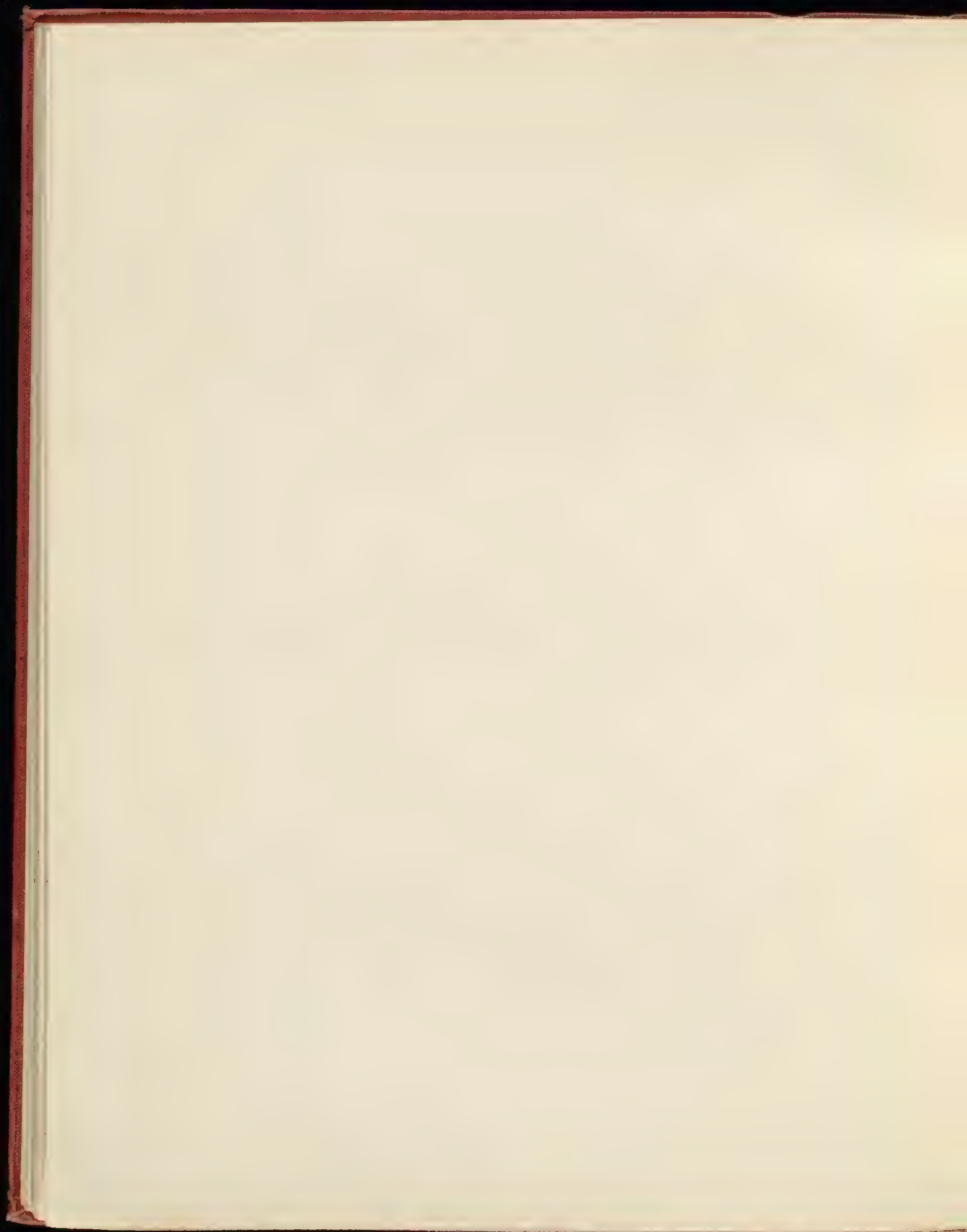
The site of the villa is an extremely irregular one, and it is difficult to see the reason why the casino should have been placed in its present position, instead of at the head of the garden. The plan on Plate 26 is taken from an eighteenth-century survey. A deep gorge, spanned by a covered bridge, separates the casino from its garden, which, having been constructed at a later date, is necessarily quite distinct. There is a tradition that the original design made provision for another

similar garden upon the west side of the casino; but this idea was never put into execution. Plate 27 shows a general view of the villa towards the casino, taken from the parterre; and on Plate 28 is a view showing the great cascade, which is the central feature of the design. The water is first conducted to a large pool at the top of the hill, where a huge jet of water issues from the trumpet at the lips of a colossal figure of Fame, at whose feet recline two stucco figures representing Florence and Lucca. The water passes down the channels on either side of the cascade, issuing from the beaks of numerous strange grotesque birds, into a curious grotto upon the terrace below, where maidenhair fern and cool mosses abound, and many secret fountains surprise the unwary visitor.

At one end of the middle terrace the garden theatre still exists, a charming little retreat, with 'wings' of box topiary-work and figures representing Tragedy and Comedy. On either side of the central cascade are thick ilex woods, with shady pathways leading to one of the most inviting bath-houses imaginable, with marble baths and two little retiring rooms adjoining; the decoration everywhere in white, blue, and gold, with frescoes of amorini bearing garlands. Some of the original furniture still remains, and we can form a delightful impression of the days when court was held by the Garzoni family, in their cool summer retreat amongst the mountains.

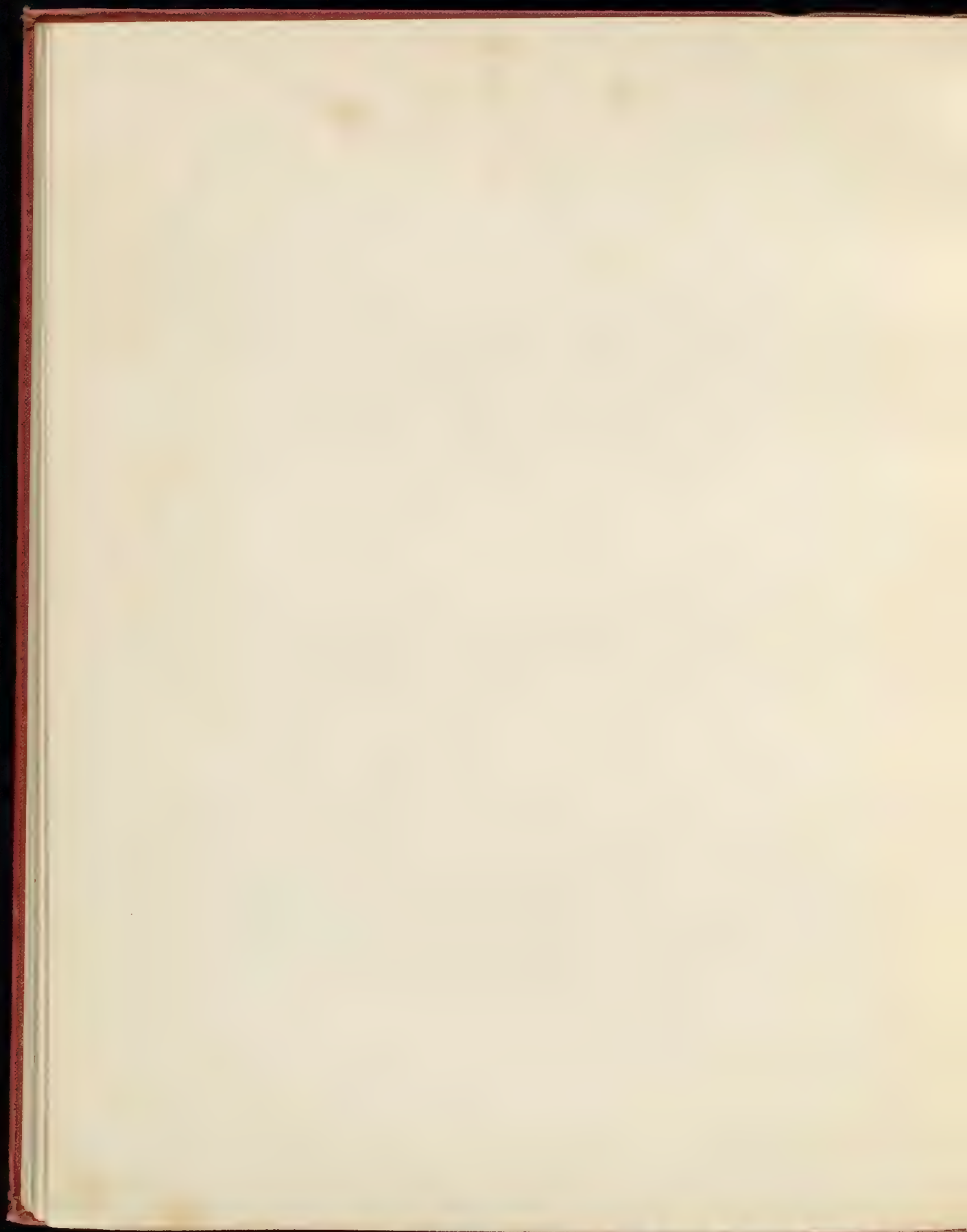
From the top of the cascade a level path leads to a bridge crossing the ravine, and past the labyrinth to the south front of the casino. The arrangement of ramps and stairways forming the approach to this front of the casino is very curious; there is no provision for carriages, and on the little level plateau immediately in front of the house are two quaint sentry-boxes. A small courtyard behind the casino, and also a small garden with aviary, are on the north side. The Villa Collodi belongs to a period when the 'barocco' had gained considerable influence, and though its detail shows some lack of refinement, yet, as in nearly all Italian gardens, its fine central idea commands our admiration. There is great boldness in the planning of the central feature, and the terraces, with their groups of cypresses and long rows of trees in terracotta pots, are very picturesque. To the south are far-reaching views over the flat plain, stretching many miles into the blue distance.







VILLA COLLODI PESCIA
FROM THE PARTERRE



THE VILLA COLLODI. PESCIA.



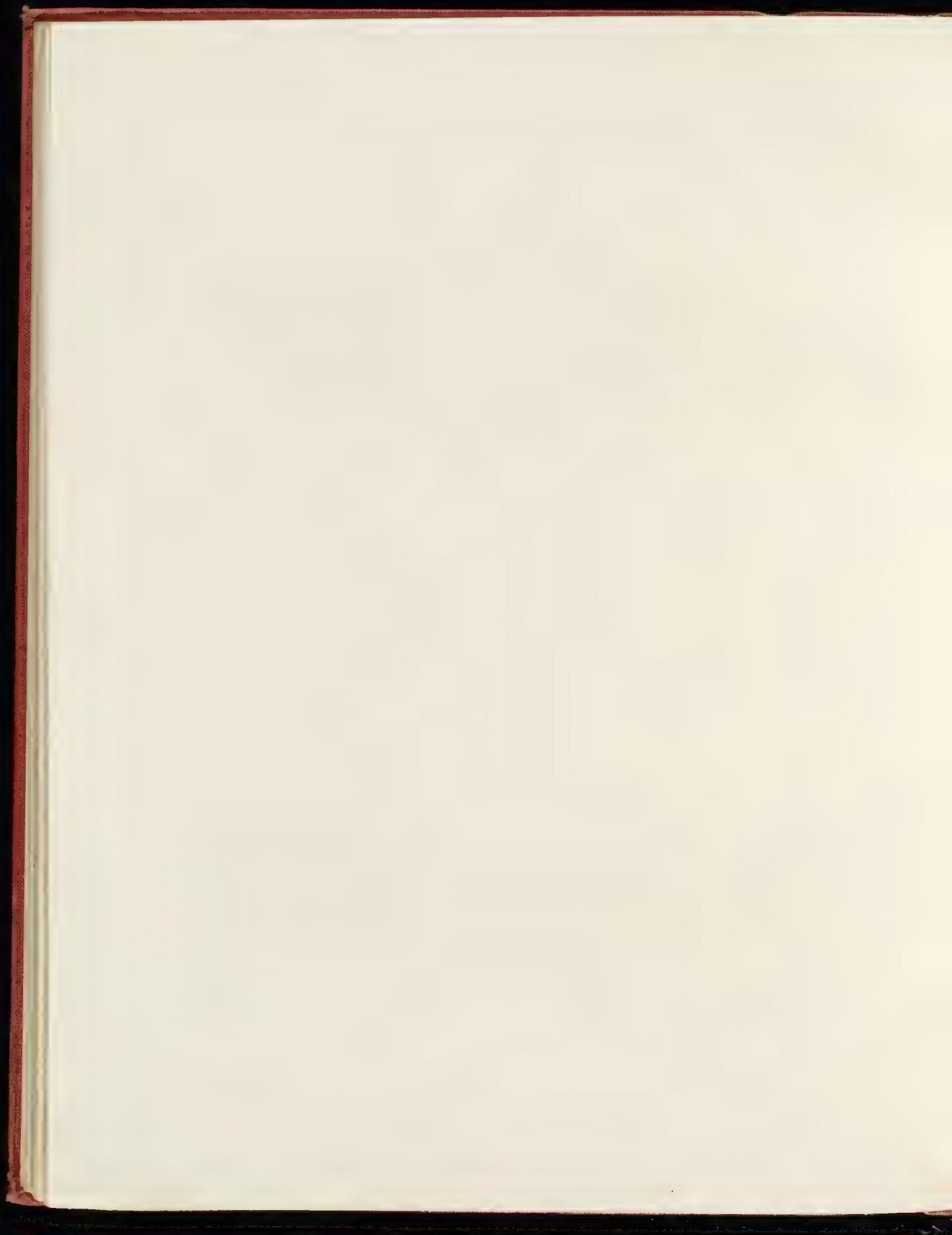
THE CASCADE AND TERRACES FROM THE PARTERRE.



ON THE UPPER TERRACE



LOOKING TOWARDS THE CASINO.



THE BOBOLI GARDEN, FLORENCE

PLATES 29, 30, 31, 32, 33, 34, 35



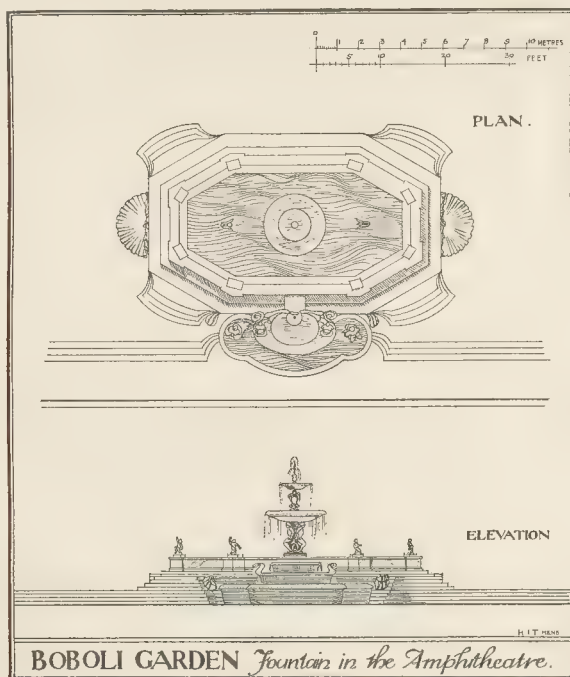
TILL remaining undisturbed in so many of its most important features, the Boboli Garden is the most important, though perhaps not the most pleasing, of all the old gardens left in Tuscany. From its size, and from the fact that it was essentially intended for a court-garden rather than for private use, it contains several elements not often to be met with, and fortunately we are able to study it to-day in very much the original condition, for the landscapist has never been allowed within its walls. And it is likely to be preserved in its present form for many years, as the Florentines have fully realised that in the Boboli Garden they have one of the most artistic of the many beautiful features of their city. The Pitti Palace was commenced in 1441 by Luca Pitti, one of the wealthiest and most influential citizens of Florence, a rival of the Medici rather than of the Strozzi, but who did not yield the palm to either in his ambition to play a leading part in the government. The name Boboli is said to have been derived from a family named Bogoli, who owned the land here before the days when Eleonora de' Medici, the widow of Cosimo I., in 1549,¹ commissioned the great architects Buontalenti and Il Tribolo to lay out the hillside extending to the south and west of the palace.

The palace is situated at the foot of a steep hillside, which has been considerably excavated in order to gain a courtyard for light and air at the back. The disjunction of palace and garden by this area makes an unfortunate gap between the two, and is so serious a defect in the scheme that one would feel tempted to believe the original design had been altered, were it not for the fact that it is so shown in engravings made soon after the garden was designed. If, instead of the raised platform, a grand semicircular stairway had been designed, a much finer termination to the courtyard, and more worthy approach to the amphitheatre, would have been the result. The arrangement which was adopted by Ammanati may be studied upon Plate 32. An oblong terrace, to which access was gained from the first-floor level, has a magnificent octagonal fountain with 'putti' in playful attitudes seated upon the coping.

From the palace we overlook the amphitheatre (Plate 32), cut out of the hillside, with six tiers

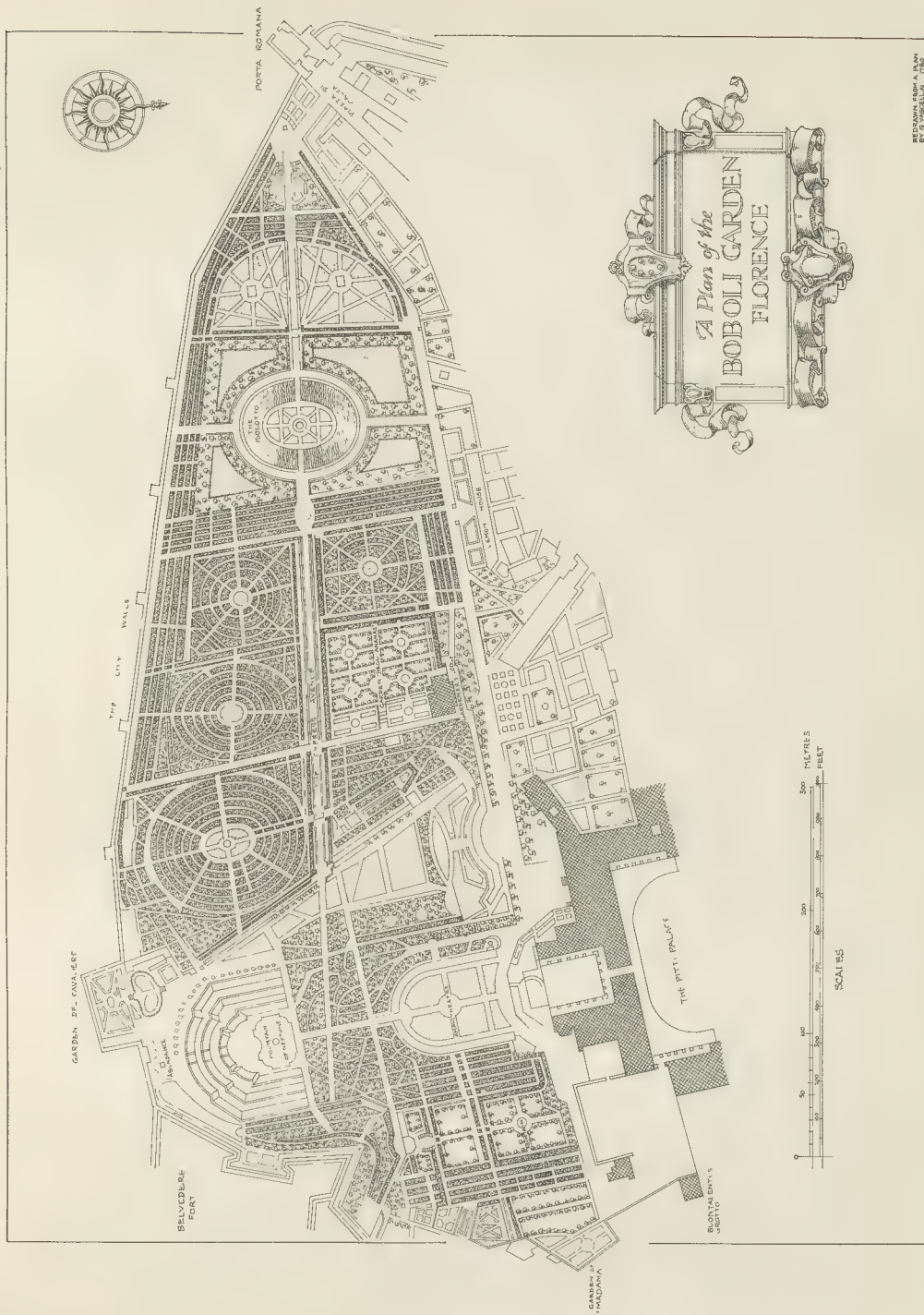
¹ According to G. Anguillesi, the garden was commenced under the direction of Niccolò Braccini, called Il Tribolo, in May 1550. (*Palazzi di Toscana*, G. Anguillesi; Pisa, 1815).

of stone benches, and at intervals statues in niches ; the whole is set off by a background of laurel hedge, behind which rise the ilex-clad slopes of the upper garden. Here many superb spectacles were exhibited for the diversion of the Grand Ducal family, notably one in 1589 on the occasion of the marriage of Francis I., when a great naval fight was presented. Old engravings of Della Bella illustrate the great shows that took place here, when the whole of the space in front of the palace was devoted to a grand stand, and all Florence flocked to see the entertainments. In the



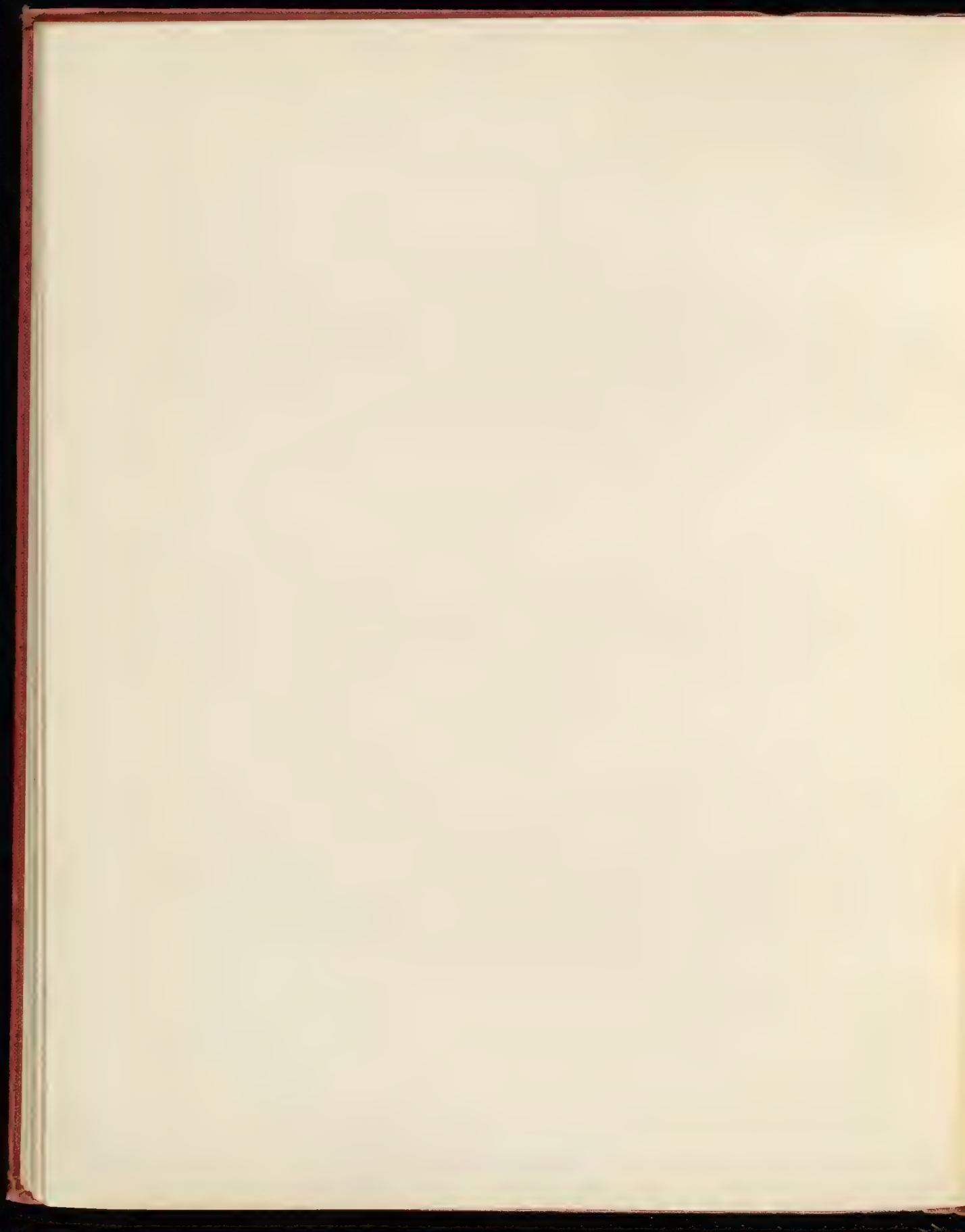
centre of the arena are a large porphyry basin, and an Egyptian obelisk brought from Rome when the Medici gave up their villa on the Pincio.

The entrance to the garden is through a gateway on the east side of the palace, and exactly opposite is the grotto designed by Buontalenti (illustrated on Plate 34), to receive four large unfinished statues by Michael Angelo, which had been intended to form part of his monument to Pope Julius II., and which were presented to the Grand Duke Cosimo I. by Leonardo Buonarroti, the



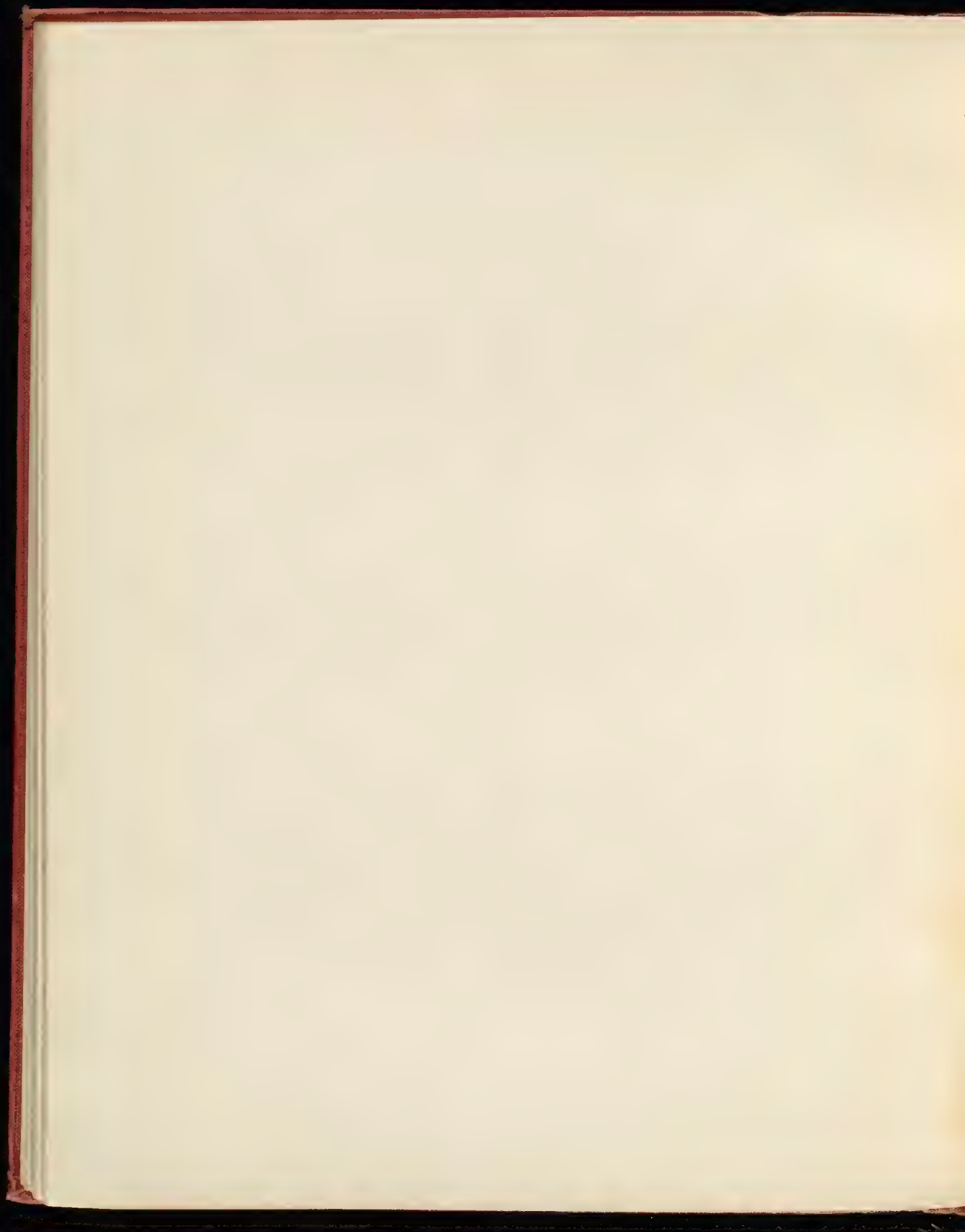
REDUCTION FROM A PLAN
BY WILLIAM BURNARD

1. New York, 1840



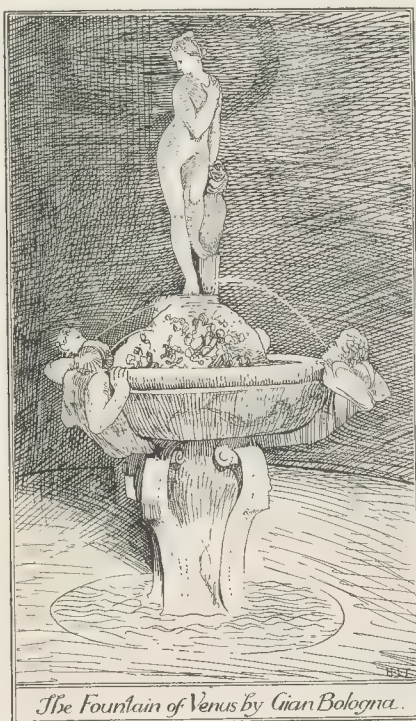


BOBOLI GARDEN, FLORENCE.
ENTRANCE TO THE ISOLOTTI.



nephew of Michael Angelo. In the façade of the grotto, amongst other adornments, are two rams to represent the Capricorn constellation, and lower down a tortoise, the device of Cosimo I. The statues of Apollo and Ceres at the entrance to the grotto were executed by Baccio Bandinelli; Paris and Helen are by Rossi da Fiesole; and in the small inner grotto, painted by Poccetti, is a charming marble fountain, its basin supported by four satyrs, from whose mouths little jets shoot forth aimed at a figure of Venus carved by John of Bologna. This statue was executed in the sculptor's early years, and was much prized by Prince Francesco, who kept it always in his chamber; but that it did not satisfy the artist in his later years is shown by his having several times, in vain, entreated that he might be allowed to improve it.

Ascending the hillside from Buontalenti's grotto, we pass a small walled enclosure known as the garden of Madama, through vineyards to the 'uccellaja,' or bird-snare, with a terrace along one side, and a thicket over which nets were spread for catching birds, in a manner not uncommon till quite recent years. Here is a fountain, illustrated in Plate 34, with a well-modelled figure of a youth. A little higher up is the 'Cafféaus,' a garden pavilion used for afternoon entertainment, and from here we pass through ilex thickets to the fountain of Neptune, with a statue of the sea-god throwing his trident, with four crouching mermen below; the figures were executed, in 1565, by Stoldo Lorenzi, a little known artist, who was probably a pupil of John of Bologna. The fountain basin is surrounded by terraces in horseshoe form, and on the uppermost is a large statue of

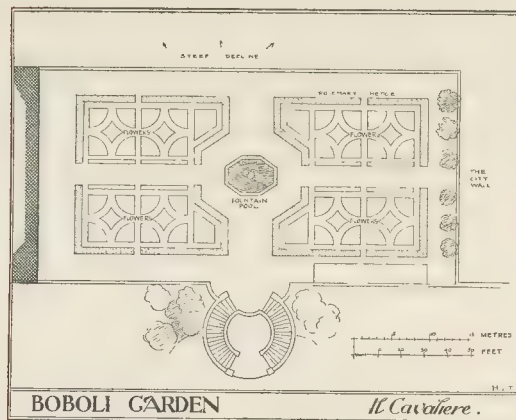


The Fountain of Venus by Gian Bologna.

'Abundance,' effectively placed against a dark ilex background. This is supposed to be a portrait of the Grand Duchess Joanna of Austria, wife of Francesco I.; the figure was commenced by John of Bologna and finished by his pupil Tacca, and was erected here in 1636 to commemorate the fact that during the troublous days of war and pestilence, Tuscany, alone of all Italy, revelled in plenty under the benevolent rule of Ferdinand II. A little to the right, a winding stairway leads to the 'Giardino del Cavaliere,' from whence a splendid view is obtained. This was the

'giardino segreto,' or privy garden of the palace, and was laid out on one of the bastions constructed by Michael Angelo in 1529, when, as engineer to the Republic, he helped to defend the city during a siege of eleven months.

This delightful little garden is laid out in compartments with box edgings, and long rows of carnations standing stiffly up from their pots along the low boundary walls. In the midst is



a charming fountain, with bronze monkeys clambering round the open basin. Along one end is a casino adjoining the grim Belvedere fort; here the guests could rest during the hotter parts of the day, amid the lovely surrounding scenery. The casino is now devoted to more utilitarian purposes, as a 'stanzone' for lemons. From the Porta Romana the main axial line of the garden extends in a direct line for rather more than half a mile, the greater part being occupied by a magnificent cypress walk. On either side the plots

are laid out with ilex woods; one plot still remains as a kitchen garden, and is known as the 'giardino degli ananas.'

Perhaps the greatest charm of the Boboli Garden is the 'Isolotto,' at the foot of the cypress avenue. It is a lemon garden, laid out upon an oval-shaped island connected by two bridges. The entrance-gateways have coupled columns supporting goats, for the constellation Capricornus was that under which Cosimo I. had placed himself, according to the superstition of his day.

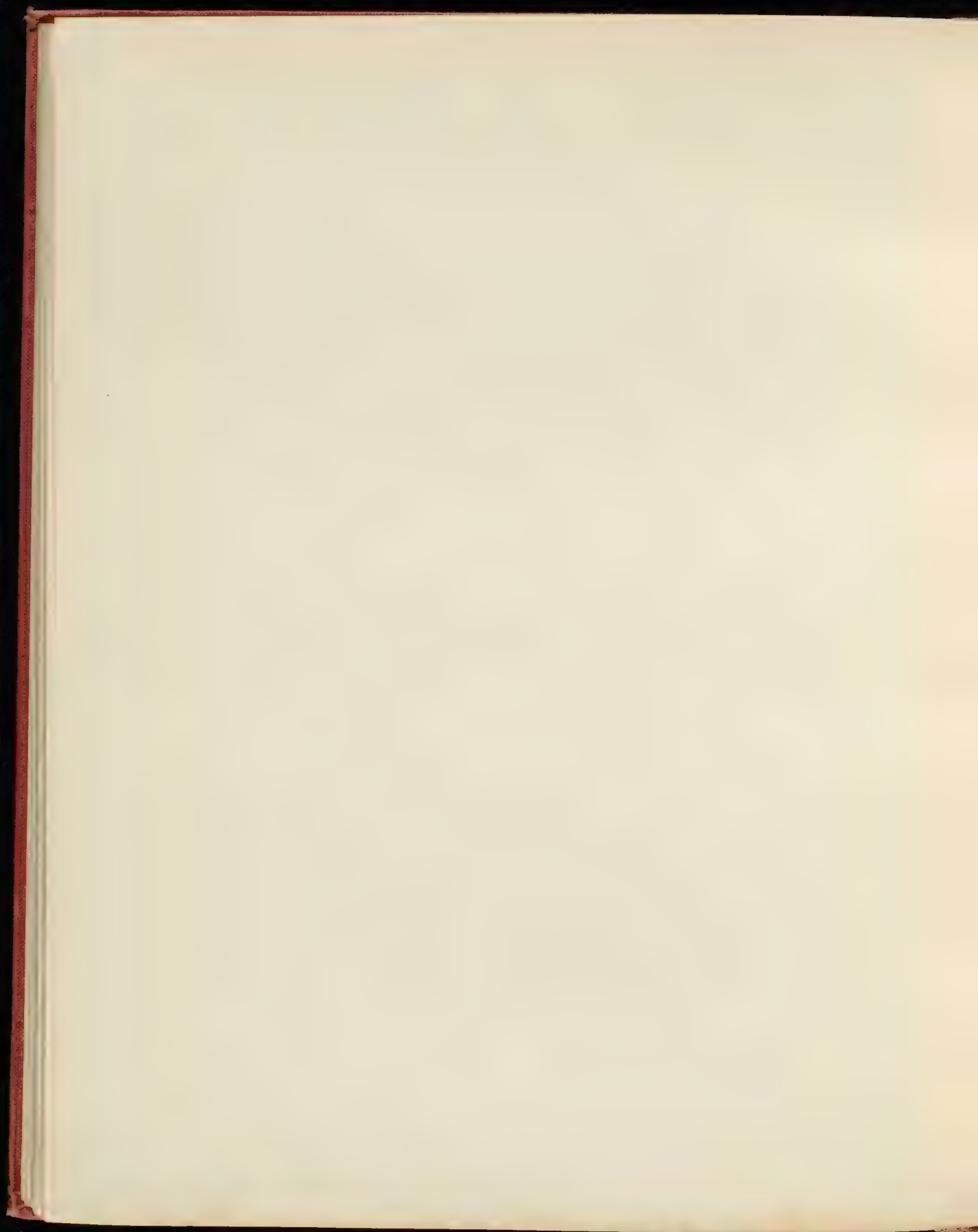
The whole composition is set within close-cut walls of ilex, and encompassed by a broad pathway with stone seats and quaint barocco fountains. In the canal are groups of mermen on swimming horses, strikingly sculptured. The 'Isolotto' itself is surrounded by a fine stone balustrade, with great red terra-cotta pots between, taking the place of piers, and bearing orange-trees laden with their golden fruit.

In the midst of the 'Isolotto' is John of Bologna's gigantic fountain, surmounted by a figure of Oceanus; around the basin is an inscription to the effect that the enormous basin was placed here on July 18, 1618, in commemoration of the visit of the King of Hungary.

Among the ilexes are several quaint fountain groups; in one a man empties wine from a small barrel into a larger vat, which a boy is playfully endeavouring to catch as it pours forth. Other groups represent old-fashioned Florentine games.

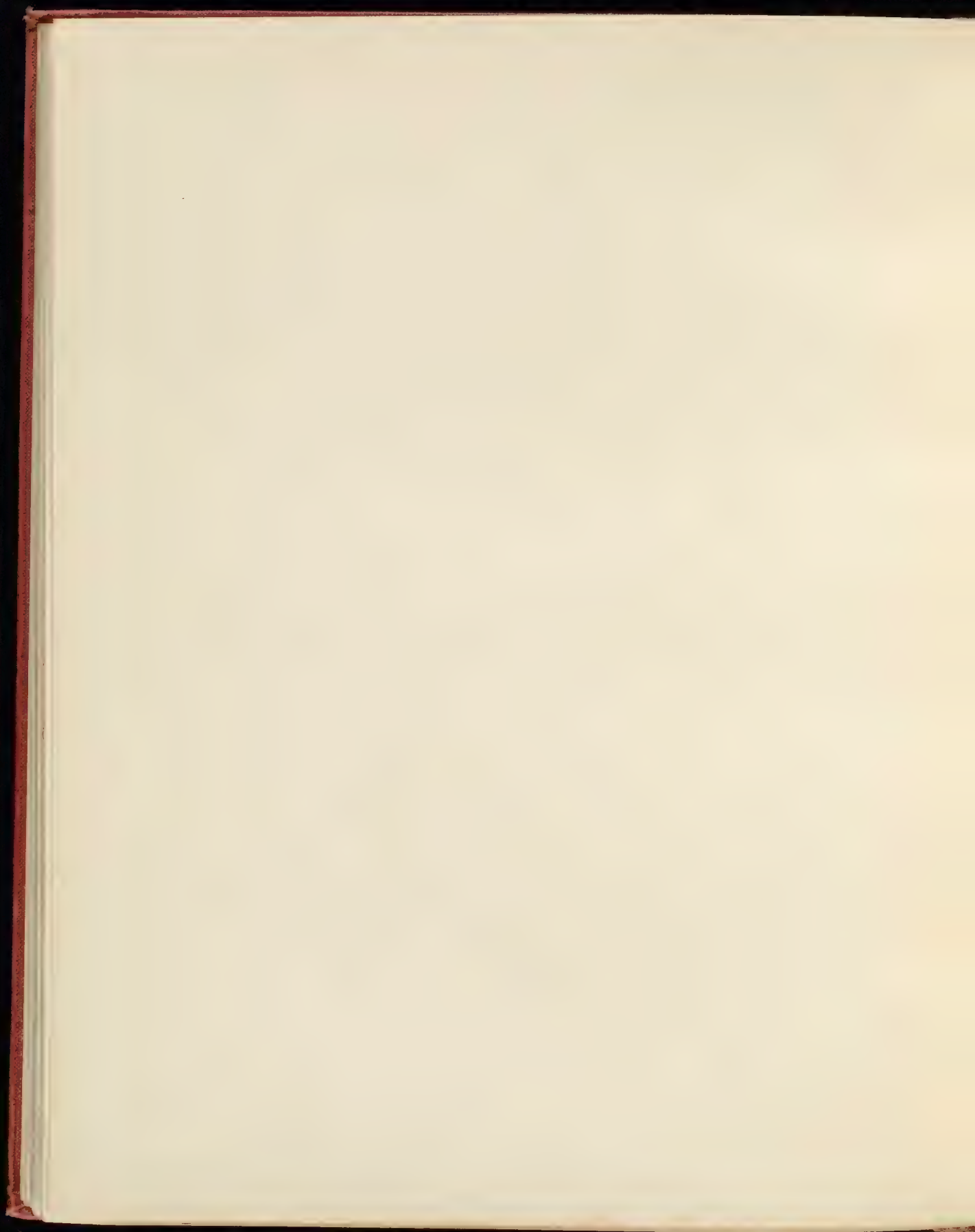


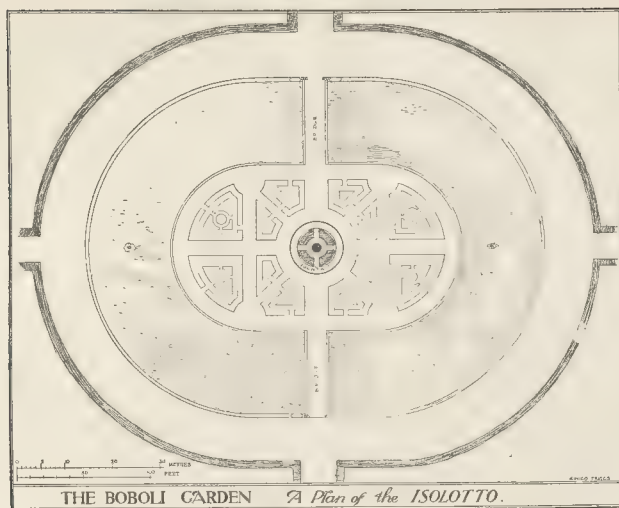
BOBOLI GARDEN, FLORENCE.
THE ISOLOTTO.



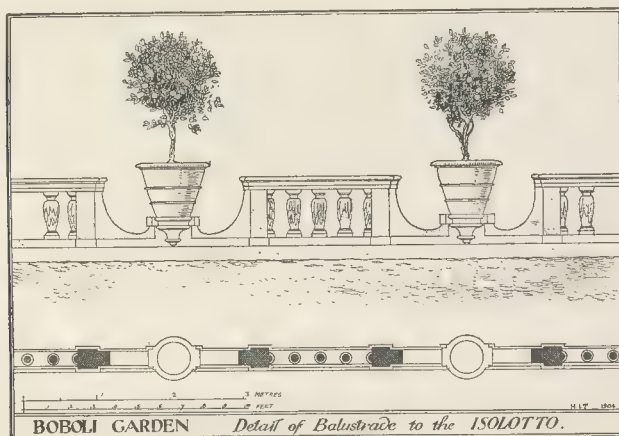


BOBOLI GARDEN, FLORENCE.
THE AMPHITHEATRE





Alderman Beckford, the eccentric antiquary and builder of Fonthill, in Wiltshire, writing from Florence, September 14, 1780, thus describes his visit to the Boboli Garden: 'I walked to one of the bridges across the Arno, and thence to the Garden of Boboli, which lies behind the Grand Duke's palace, stretched out on the side of a mountain. I ascended terrace after terrace,



robed by a thick underwood of bay and myrtle, above which rise several nodding towers, and a long sweep of venerable wall, almost entirely concealed by ivy. You would have been enraptured



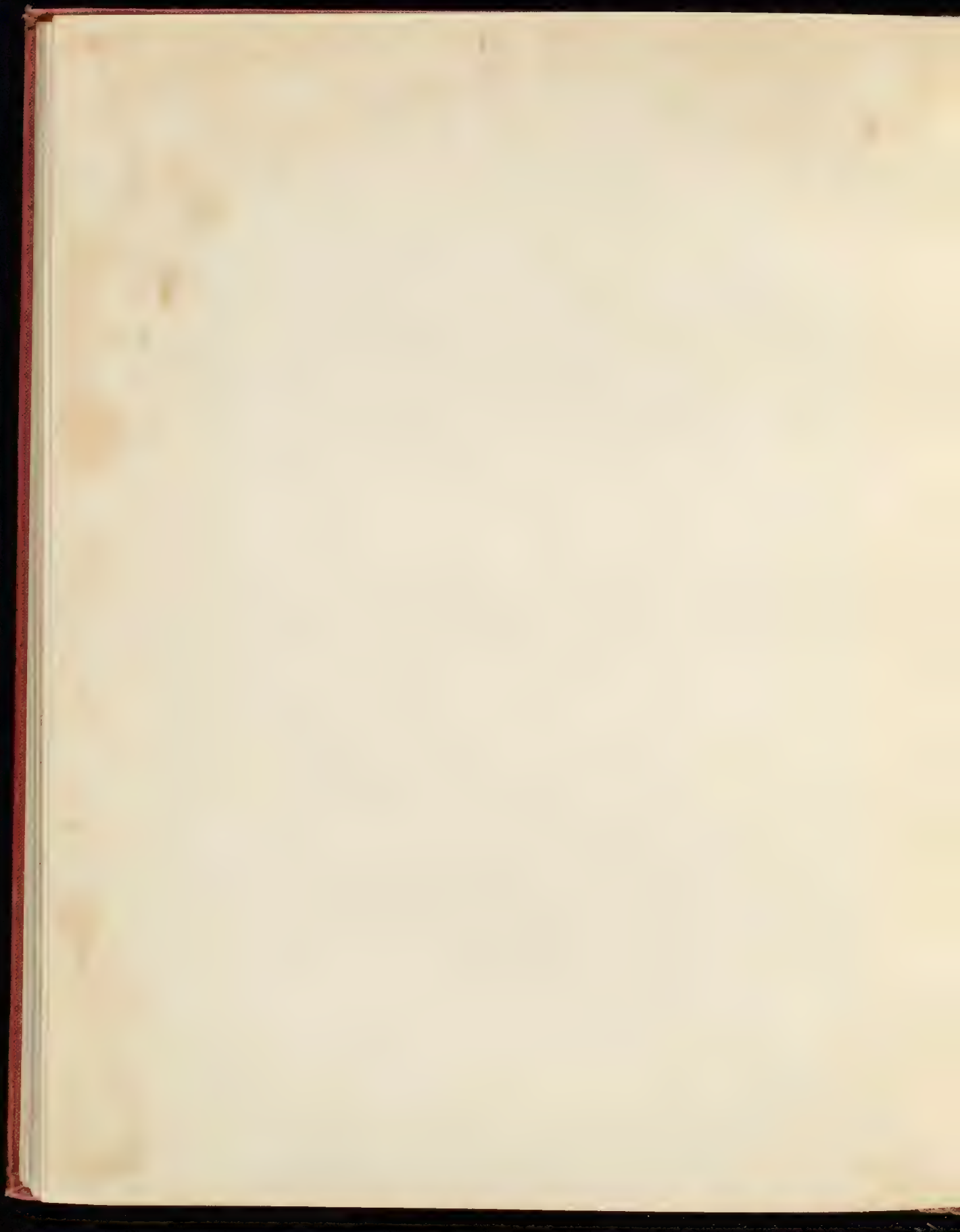
with the broad masses of shade and dusky alleys that opened as I advanced, with white statues of fauns and sylvans glimmering among them, some of which pour water into sarcophagi of the purest marble covered with antique relievos. The capitals of columns and ancient friezes are scattered about as seats. On these I reposed myself, and looked up to the cypress groves which spring above their thickets; then, plunging into their retirements, I followed a winding path, which led me by a series of ascents to a green platform overlooking the whole extent of wood, with Florence deep beneath and the tops of the hills which encircle it jagged with pines, here and there a convent or villa whitening in the sun. Still ascending, I attained the brow of the eminence, and had nothing but the fortress of Belvedere and two or three open porticoes above me. On this elevated situation I found several walks of trellis-work, clothed with luxuriant vines. A colossal statue of Ceres, her hands extended in the act of scattering fertility over the country, crowns the summit. Descending alley after alley, and bank after bank, I came to the orangery in front of the palace, disposed in a grand amphitheatre, with marble niches relieved by dark foliage, out of which spring cedars and tall aerial cypresses. This spot brought the scenery

of an antique Roman garden so vividly to my mind that, lost in the train of recollections this idea excited, I expected every instant to be called to the table of Lucullus hard by, in one of the porticoes, and to stretch myself on his purple triclinias; but, waiting in vain for a summons until the approach of night, I returned delighted with a ramble that had led my imagination so far into antiquity.'

Inside the palace is preserved a charming little fountain, with a boy holding one of the balls which form part of the Medici arms, from which the water issues forth; his right arm nurses a small goat. It is probably the work of John of Bologna.



THE BOBOLI GARDEN, FLORENCE
THE GRAND ALLEY



THE BOBOLI GARDEN, FLORENCE.



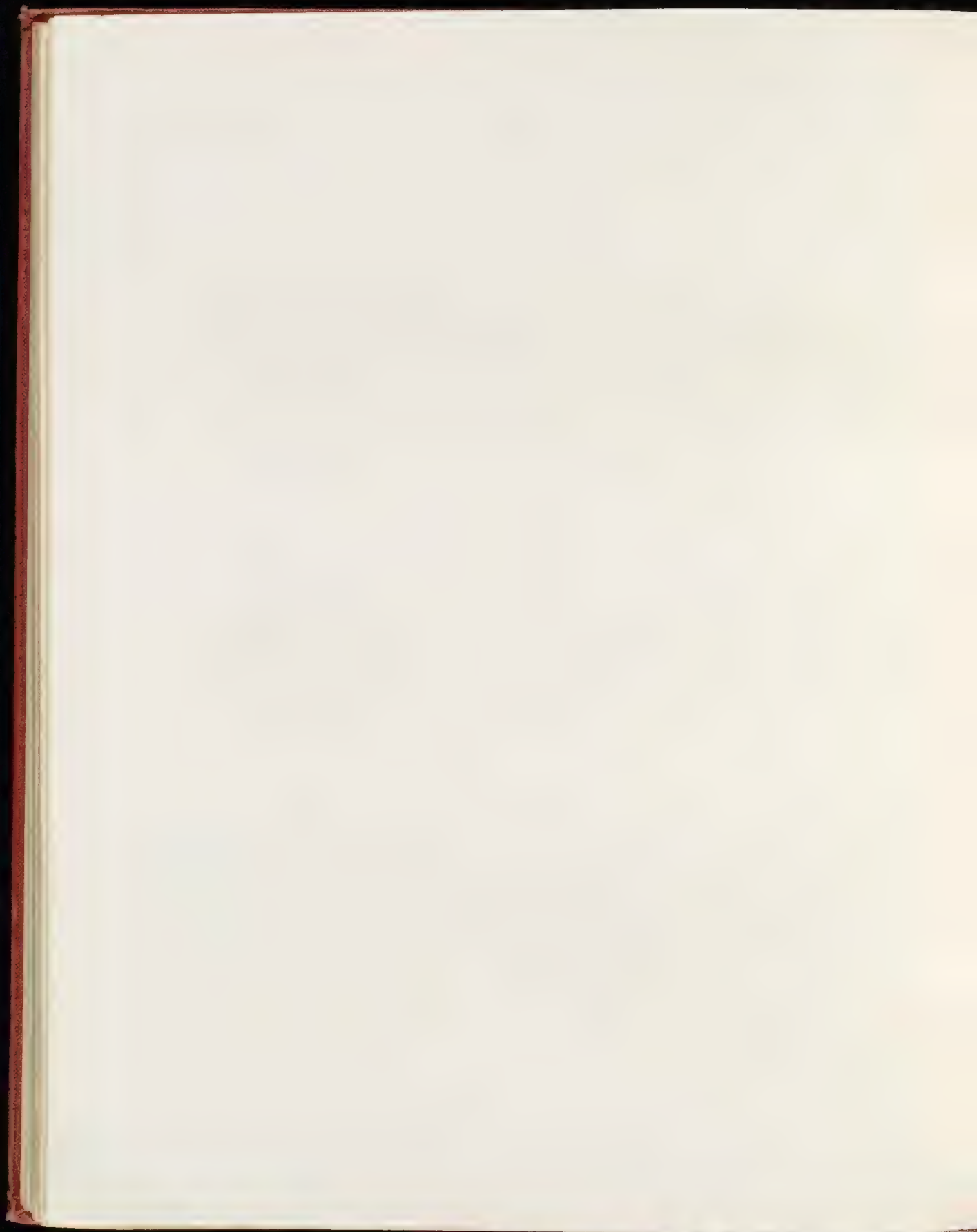
THE GROTTA OF BUONTALENTI.



FOUNTAIN IN THE UCCELLIA.



THE FOUNTAIN OF NEPTUNE.



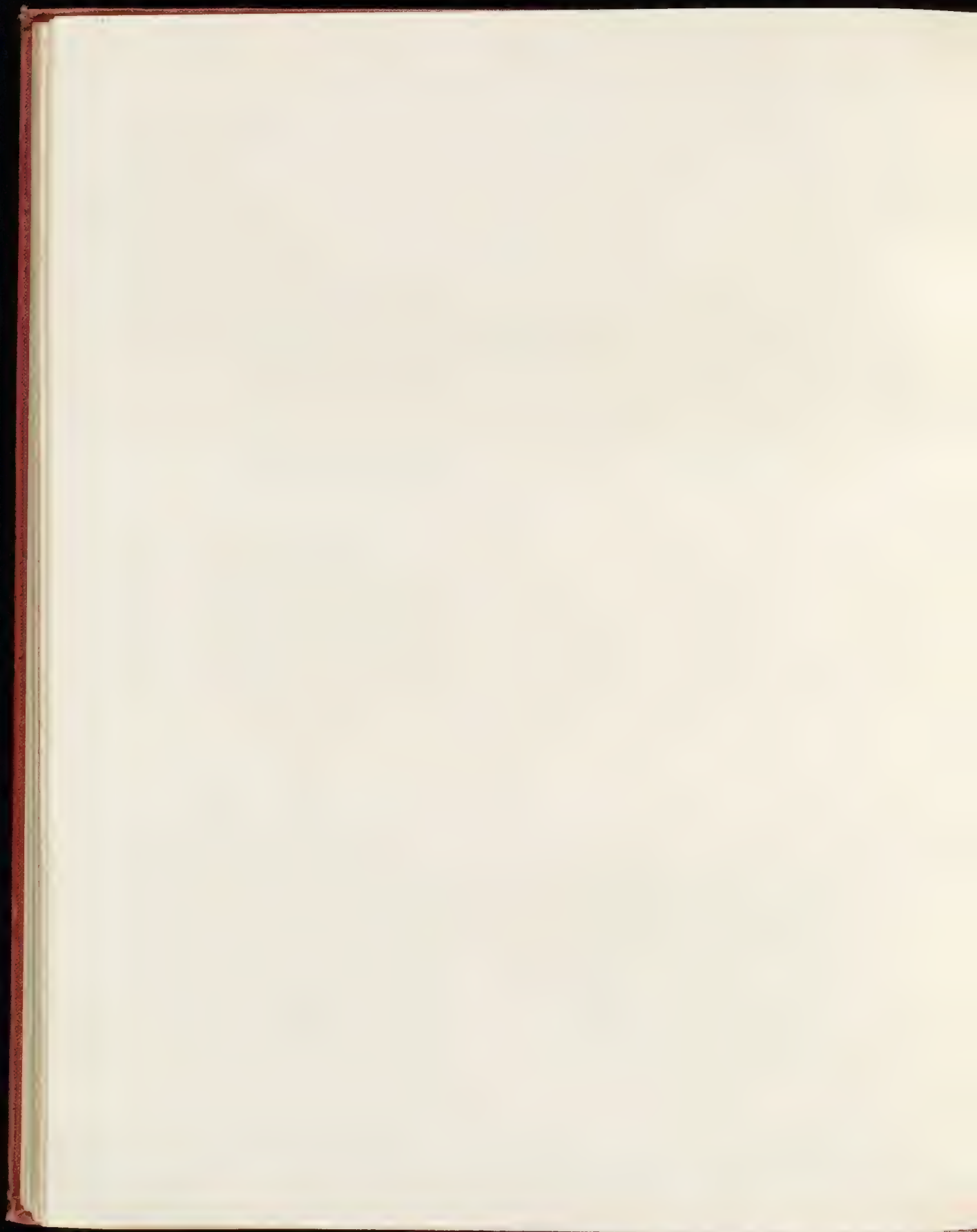
THE BOBOLI GARDEN, FLORENCE.



THE ISOLOTTA AND FOUNTAIN OF HERCULES



FOUNTAINS AROUND THE ISOLOTTA.



VILLA PALMIERI, FLORENCE

PLATES 36, 37



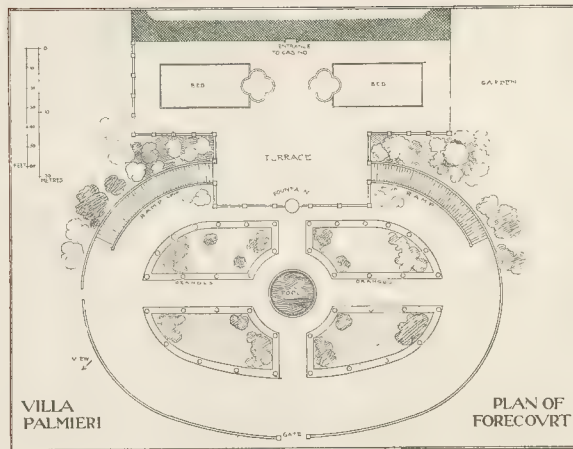
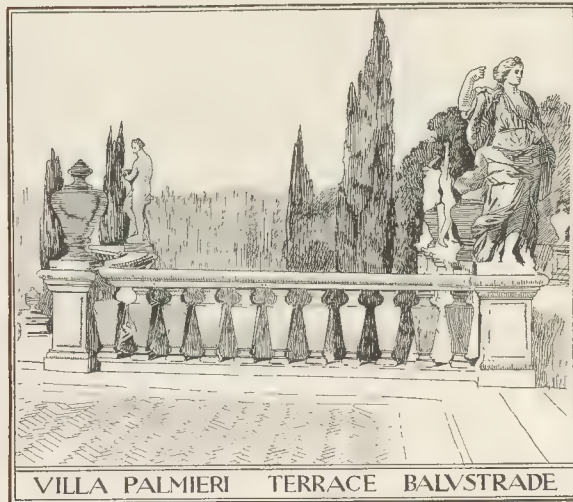
ROUND the Villa Palmieri is centred a great literary interest; for it is said to be the villa to which Boccaccio's gay company of seven 'discrete, nobly descended, and perfectly accomplished' ladies betook themselves in retreat, when the great plague had so devastated Florence that no less than one hundred thousand lives were lost between the months of March and July. The description which Boccaccio gives of the delightful garden has been already quoted.¹ One would wish that more effort had been made in later

years to bring such an historical spot more into harmony with its earlier form; for, beautiful though it still is, there is a lack of the quaintness of which Boccaccio tells. In the fifteenth century the villa was sold to Matteo Palmieri, and was rebuilt in 1670 by a descendant of his and called by its present name. A history of the villa is given in Mrs. Janet Ross's interesting work on Florentine villas. It is now the property of the Countess of Crawford.

The principal feature of interest in the villa is the superb approach on the south side, now no longer used as the main entrance, since the high road was diverted some thirty years ago. Two high gate-piers guard the entrance to an oval courtyard, whence a double-inclined ramp ascends to the wide bricked terrace above, with balustrade and delightful series of figures, looking out over the city of Florence. The Cathedral, with its marble campanile, and the domes and spires of Florence, are set out in a superb panorama, with the valley of the Arno before us. The villa was on two occasions visited by Queen Victoria.



¹Quoted at length on page 22, above ('Historical Introduction').



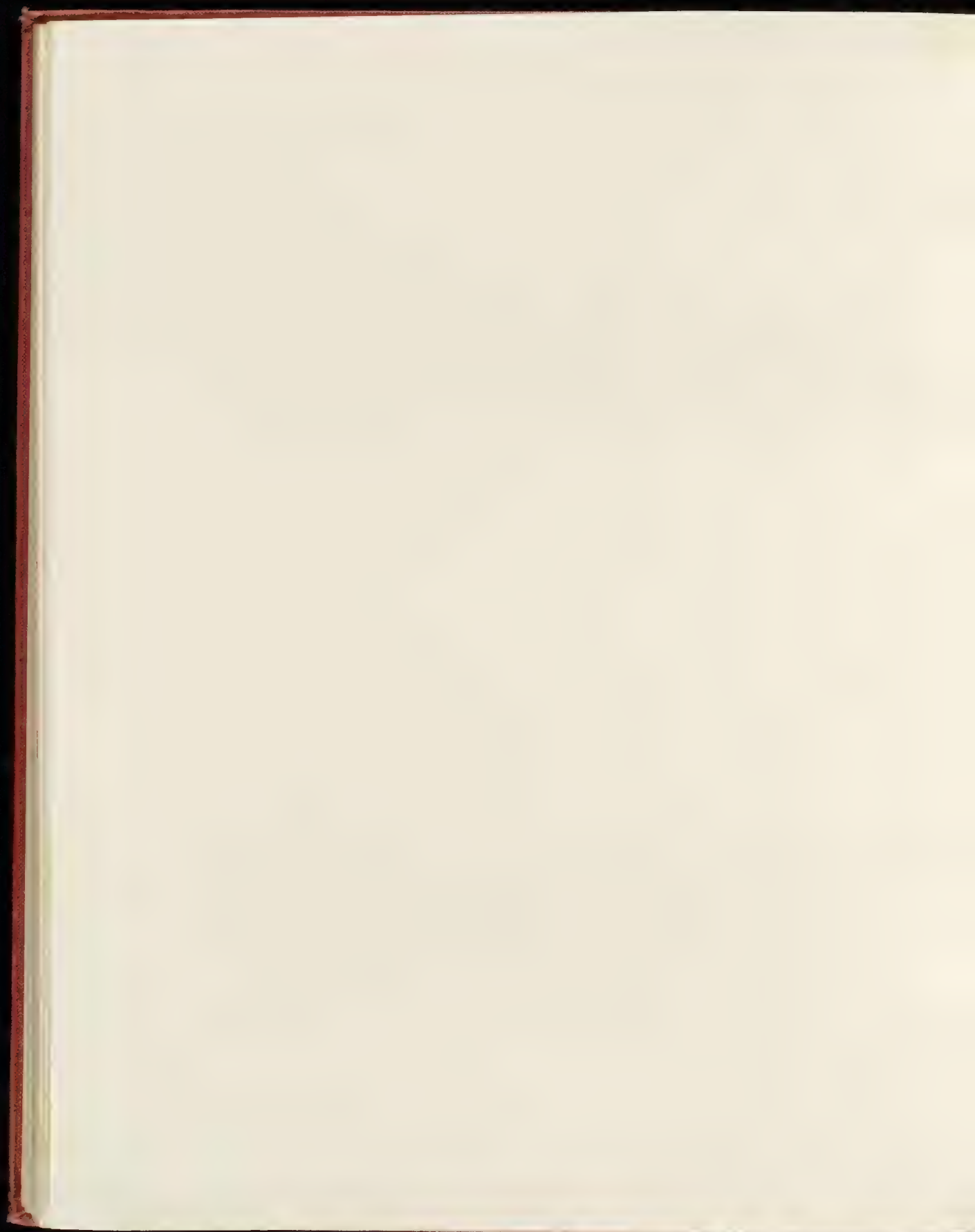
THE VILLA PALMIERI, FLORENCE.



TERRACE IN FRONT OF CASINO.

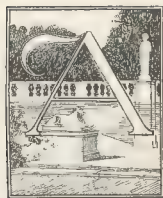


VIEW TOWARDS THE CASINO.



VILLA DELLA PETRAJA, FLORENCE

PLATES 38, 39



ABOUT three miles from Florence, to the eastward, lie a cluster of villas with gardens still remaining of considerable interest. Two of these, the Villas Petraja and Castello, are the property of the Crown of Italy, the other belongs to Prince Corsini. All three have their 'podere' or farm, extending up to the garden wall, in true Tuscan fashion. The Villa della Petraja was originally owned by the Medici family, and stands boldly against the hillside with a fine background of cypresses, connected with the Villa di Castello by a shady ilex wood; its old-world look-out towers silhouetted against a deep blue sky, and reflected in a pool where huge and ancient carp love to disport themselves. From the terrace of Petraja Ariosto is said to have written his well-known lines:

'To see the hills with villas sprinkled o'er
Would make one think that, even as flowers and trees,
Here earth tall towers in rich abundance bore.
If gathered were thy scattered palaces
Within a single wall, beneath one name,
Two Romes would scarce appear so great as these.'¹

The villa lies within sight of the city, peaceful—almost a garden of roses and carnations—its terraces sinking gradually down to the plain, with an enormous marble reservoir of clear green water. Upon the upper terrace are a few large ilexes; round the trunk of one of these a stairway twines, leading up to a platform amongst the branches, where Victor Emmanuel loved to dine. On the east side of the villa is the beautiful fountain illustrated on Plate 38. It was removed from Castello and brought here by the Grand Duke Pietro Leopoldo. It is one of Il Tribolo's masterpieces, and Vasari says: 'He carved on the marble base a mass of marine monsters, with tails so curiously twisted together that nothing better can be done in that style; having finished it, he took a marble basin, brought to Castello long before, and in the throat, near to the edge of the said basin, he made a circle of dancing boys holding certain festoons of marine creatures, carved with excellent imagination out of the marble; also the stem to go above the said basin he carved with much grace, with boys and masks for spouting out water,

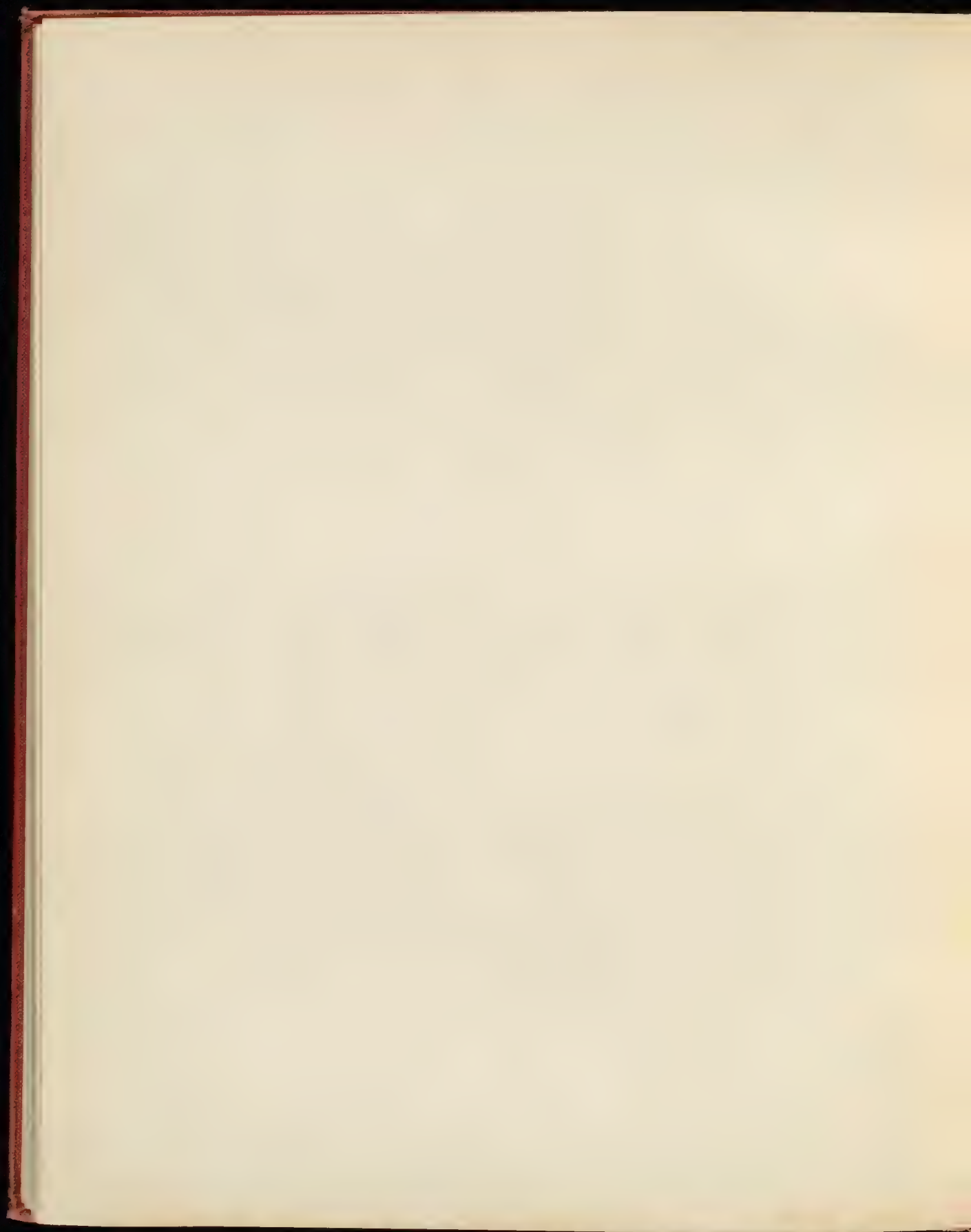
¹ Translated by R. C. Trevelyan.

of great beauty; and on the top of this stem, Tribolo placed a bronze female figure, a yard and a half high, to represent Florence . . . of which figure he had made a most beautiful model, wringing the water out of her hair with her hands.' Some critics, however, declare that this figure of Florence is by John of Bologna.

The parterre was arranged in an oval form, on sloping land, below the principal terrace: an arrangement which has many drawbacks, as it is most difficult to drain successfully, and the design cannot be well seen from above or on the level of the parterre itself. The fountain illustrated on Plate 39 occupies the centre of the parterre.

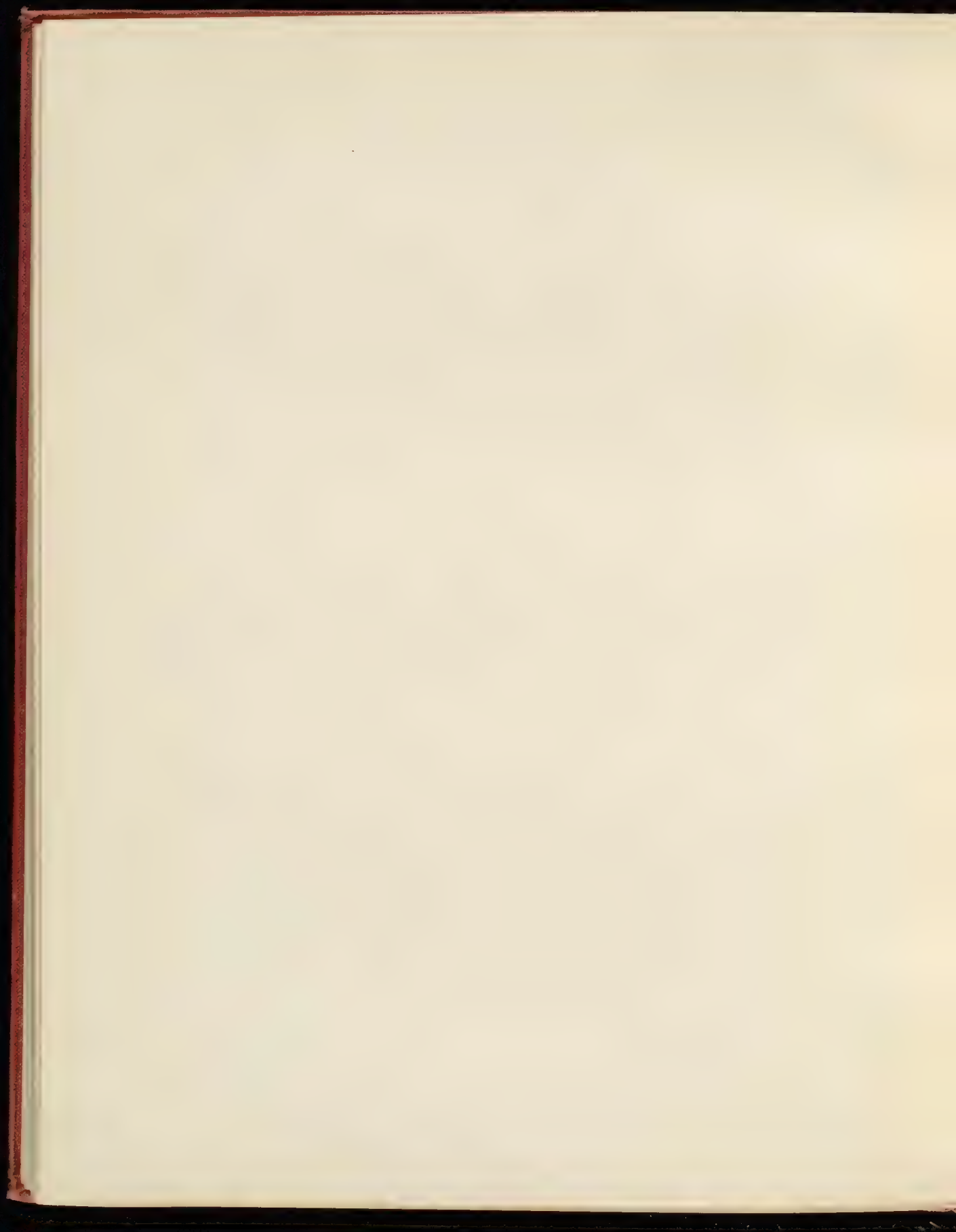


VILLA DELLA PETRAJA FLORENCE
FOUNTAIN BY IL TRIBOLO.





VILLA DELLA PETRAJA, FLORENCE.
THE LOWER FOUNTAIN



VILLA DI CASTELLO, NEAR FLORENCE

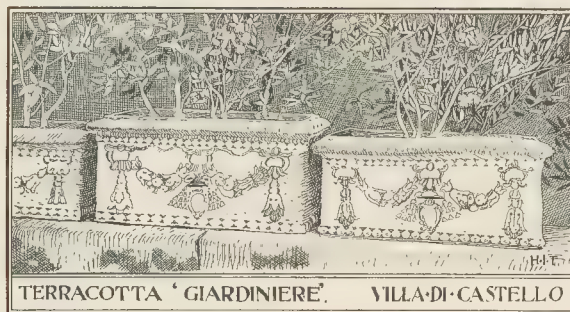
PLATES 40, 41, 42, 43



‘E hired horses to go to a country place of the Duke’s, called Castello,’ writes Montaigne in the latter part of the sixteenth century; ‘there are several gardens admirably laid out, all of them on the slope of a hill, so that the straight walks are upon a descent, the cross walks are levelled and terraced. In the centre of one of the pieces of water is an artificial rock, which looks all frozen over, and at the top is a statue of brass, representing a very old grey-haired man, seated in a melancholy attitude, with folded arms, from whose beard the water is incessantly running, drop by drop, so as to represent tears and perspiration. Elsewhere we had an amusing experience; for, walking through the garden, and looking at its singularities, the gardener having left us for the purpose, as we were standing at a certain spot looking at the marble figures, there issued under our feet and between our legs, through infinite small holes, jets of water so fine as to be almost invisible.’

The villa of Castello was built by Pier Francesco de’ Medici, as Vasari remarks, ‘with much judgment,’ from the designs of Buontalenti; its low-lying façade stands some little distance back from the main road, from which it is approached by a double avenue of chestnuts upon a gentle incline. The garden is planned upon the slope to the north of the villa, a charming spot upon a still summer day, when the sweet-scented magnolias are in full blossom, and oleanders mingle their willow-like wands and rose-coloured blooms with the glorious foliage of orange and lemon trees, and give a luxuriant air to what is a typical Italian formal garden. In the centre of the parterre is the fountain of Hercules, illustrated on Plate 41, surrounded by classic figures with tightly drawn drapery, supposed to be portraits of members of the Medici family. This fountain is one of the finest to be met with in Italy, in every detail a work of consummate art. It is generally supposed to have been the work of John of Bologna; but Vasari attributes it to Il Tribolo; above the pool are two basins of marble; the larger one has four little bronze ‘putti’ playing half in the water. Below, upon the stem of the fountain, seven marble ‘putti’ are seated upon lions’ claws. Upon the upper and smaller basin are four rams’ heads, with water issuing from their mouths. Above are marble figures of children holding wild geese by their necks, which spout water from their bills. The whole is crowned by a bronze group of Hercules wrestling with Antæus, by Ammanati. Upon a rather higher level is the orange garden, with central flight of steps, whence issue many tiny jets of water (see Plate 42). These secret

fountains, which are to be met with in nearly every old Italian garden, also served the very useful purpose of keeping the hot, parched stonework occasionally moist, and in the case of grottos, where they are more usually found, they imparted a coolness to these retreats that was all the more grateful in the scorching heat of the summer sun. Upon either side of the garden are the large 'stanzoni,' with exquisitely modelled terminals of pheasants and other game birds, a few of which have found their way to the Museum of the Bargello in Florence. This love of representing animal life, which was so great a feature of the Renaissance, and which probably arose from the general interest in strange beasts from descriptions brought home by travellers, is further evinced in the central grotto under the great terrace, which is decorated with masks, scrolls, baskets of flowers, and arabesques done in different coloured shells. In the recesses are nearly life-sized animals: here a camel with a monkey on its back, there a unicorn, a wild boar, ram, lion, bear, hounds, and smaller creatures, carved in happy confusion

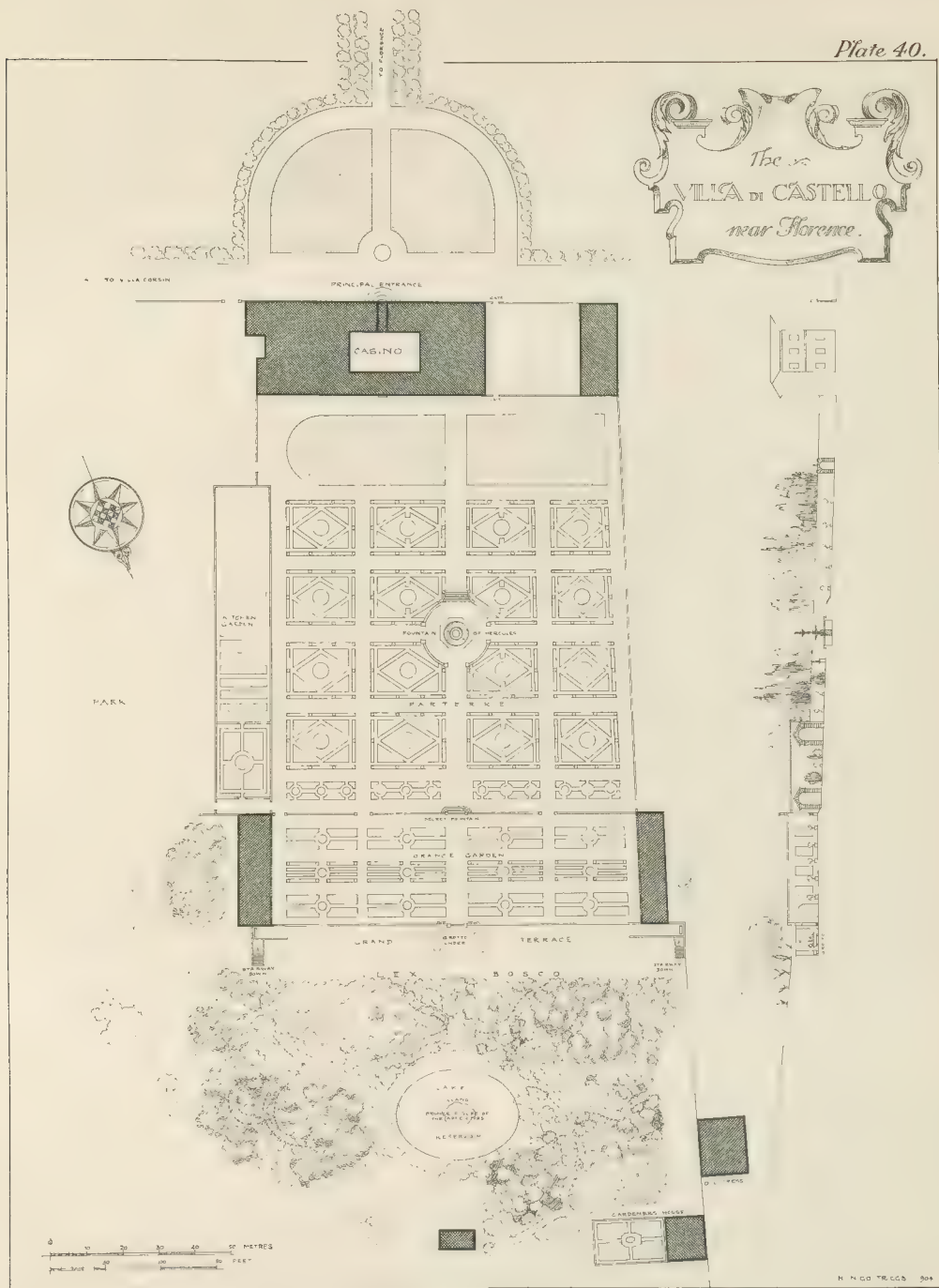


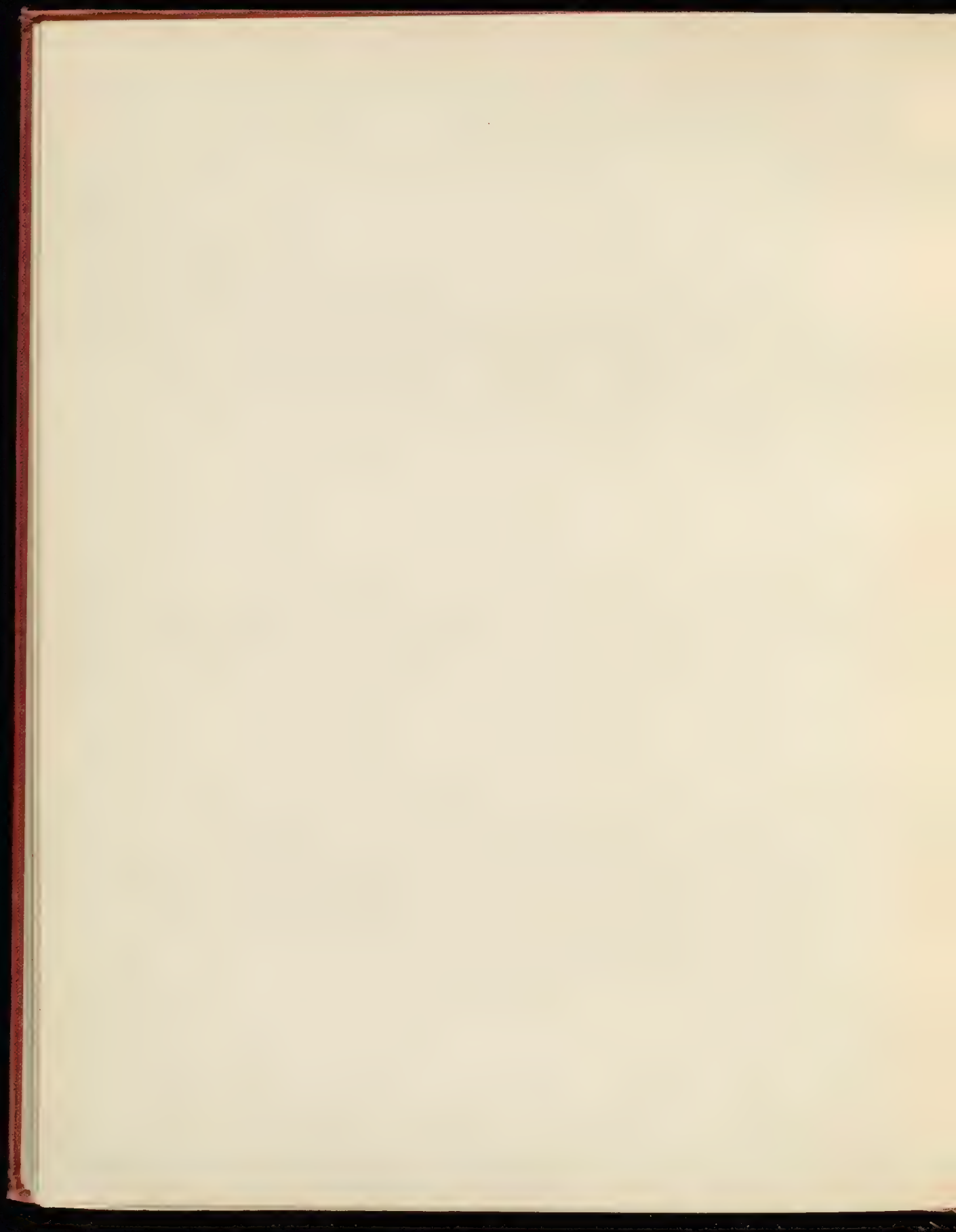
from a variety of marbles to correspond, as far as may be, with the colours of the animals portrayed. Animals are gathered here from all quarters of the globe by an artist who was certainly accurate in many of his representations. Several of the animals, as the stag and the ram, have real horns, and the boar has real tusks

in his mouth; which serves to enhance the illusion. On either side of the grotto are large sarcophagi or baths with all sorts of shell-fish and tangles of shells, crabs, and crayfish sculptured on their sides. This grotto is perhaps the finest of its kind in Italy, and was designed by Il Tribolo. As Mrs. Wharton has remarked, the general use of the grotto in Italian gardens is a natural development of the need for shade and coolness, and when the long disused waterworks were playing and cool streams gushed over quivering beds of fern into the marble tanks, these retreats must have formed a delicious contrast to the outer glare of the garden.¹

Two stairways at either end of the orange garden lead to the terrace above, with its far-reaching view over the valley of the Arno; here are the remains of the labyrinth described by Vasari in his *Life of Il Tribolo*, some fine ilex and cypress trees, and a large reservoir of cool emerald-green water, with an island in the centre on which crouches a colossal figure of the Apennines, also said to be by Il Tribolo. Near by is the old-world gardener's house, with typical Tuscan oil-mill.

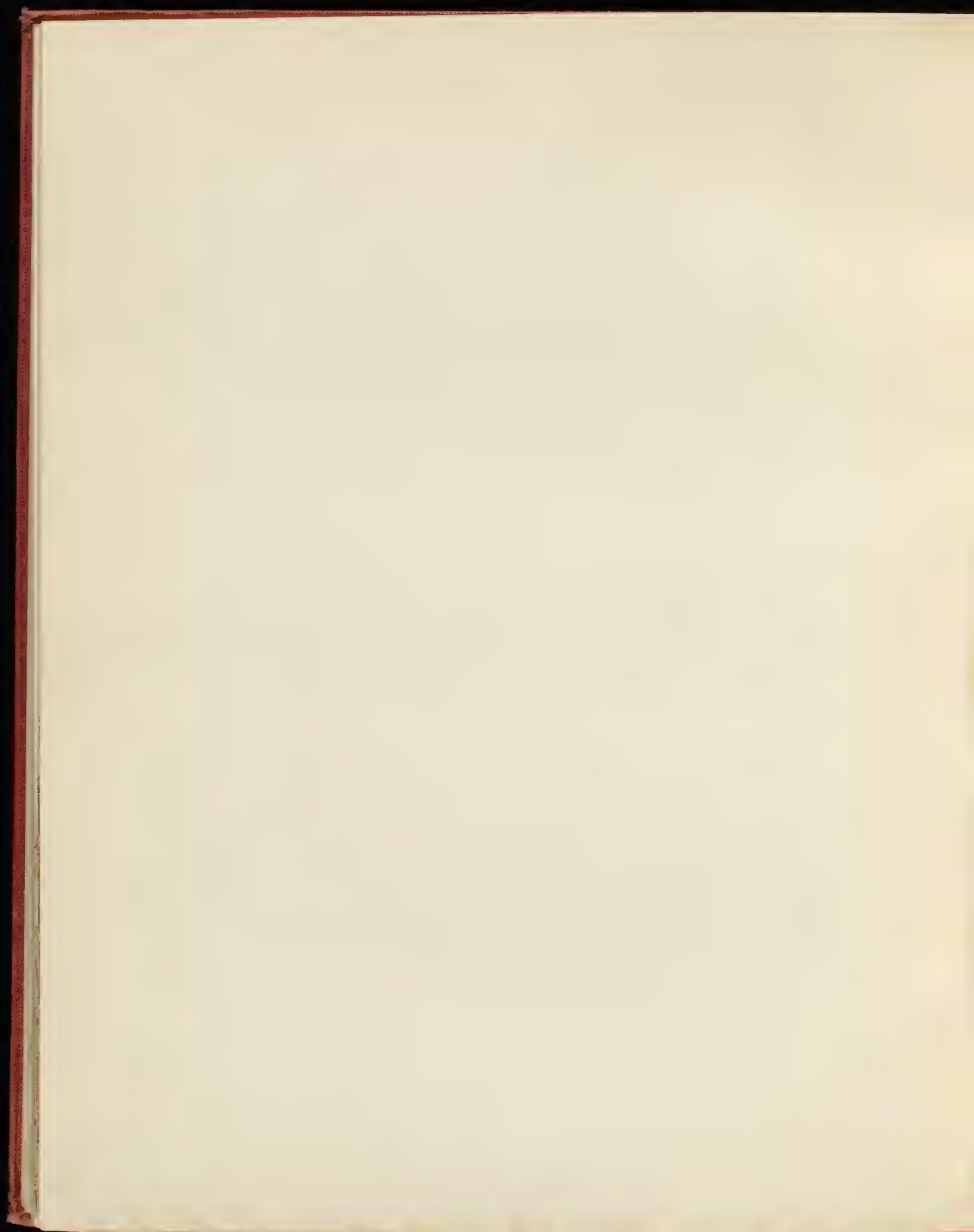
¹ *Italian Villas and their Gardens*. By Edith Wharton. London 1904.





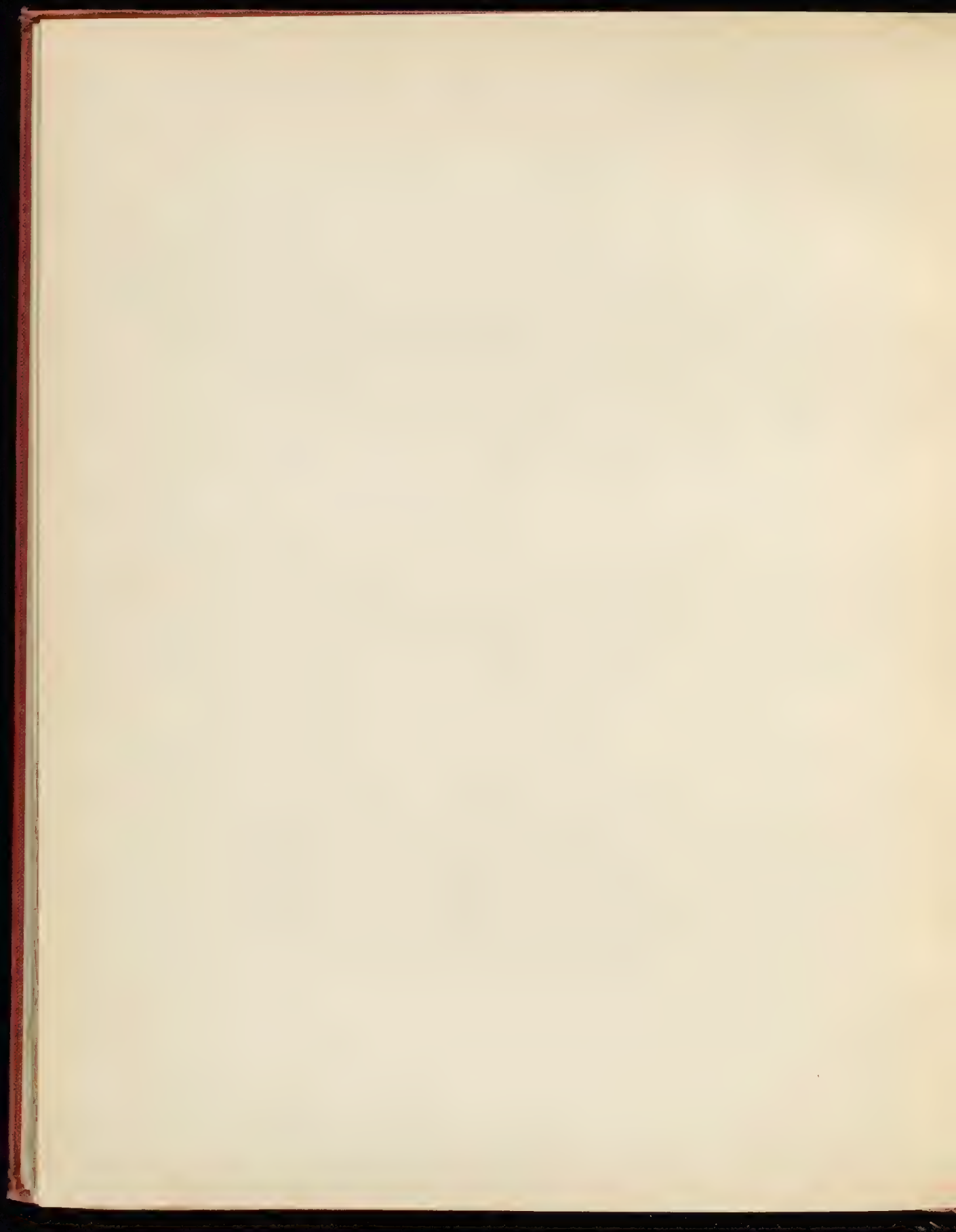


VILLA DI CASTELLO
FOUNTAIN OF HERCULES





VILLA DI CASTELLO, NEAR FLORENCE.
STEPS WITH SECRET FOUNTAINS LEADING TO ORANGERY.



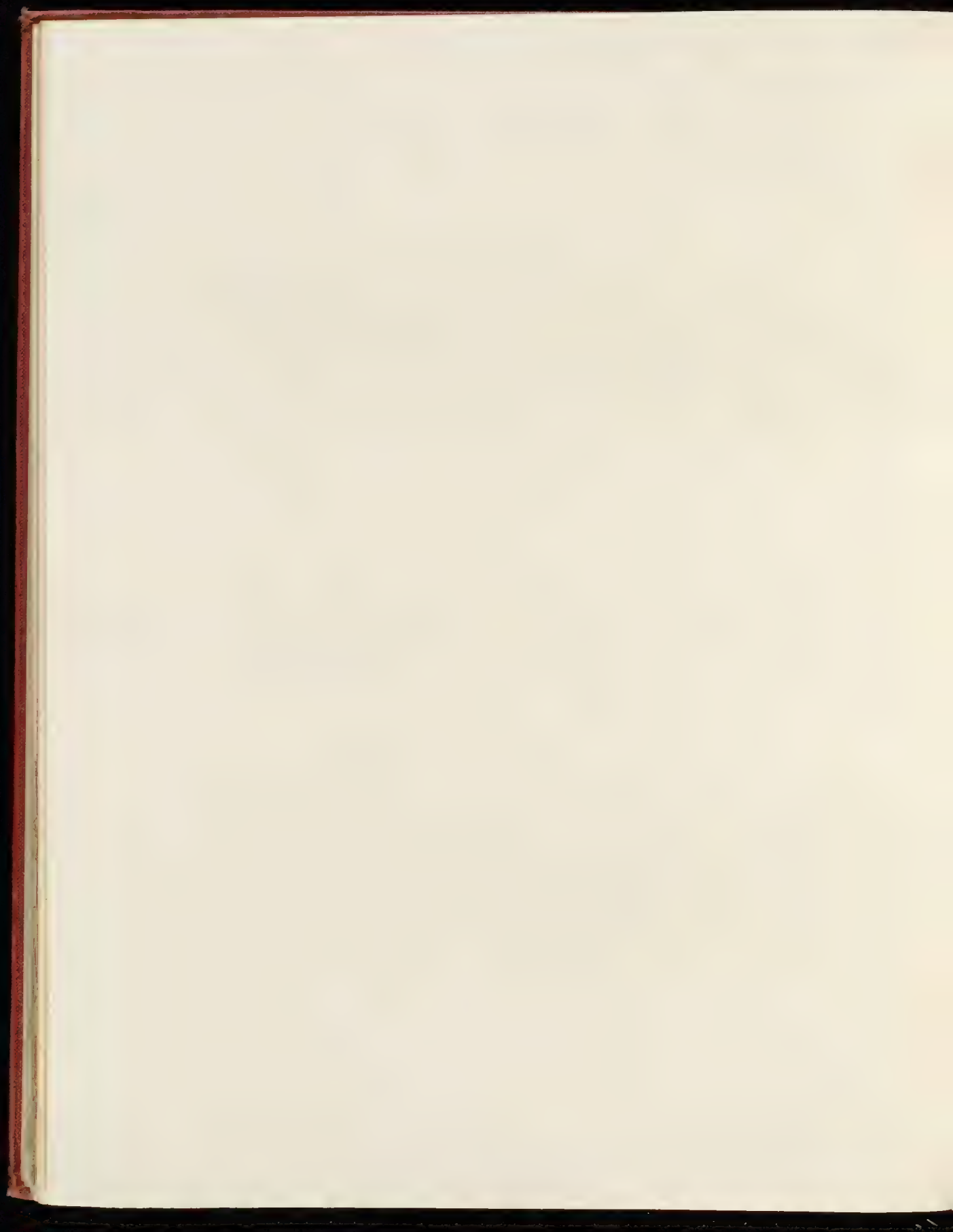
VILLA DI CASTELLO. NEAR FLORENCE.



VIEW OVER PARTIERRE FROM THE CASINO



SECRET FOUNTAINS INSIDE THE GROTTA

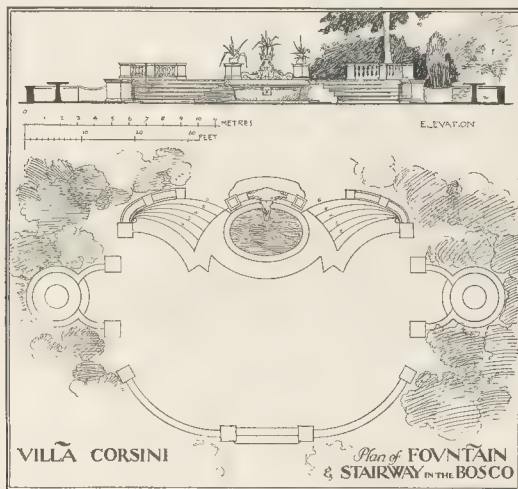


THE VILLA CORSINI, NEAR FLORENCE

PLATES 44, 45, 46



THE beautiful Villa Corsini at Castello first belonged to the Strozzi family, who afterwards sold it in 1460 to the Rinieri, when the place was known as 'La Lepre dei Rinieri.' A century later it was bought by Francesco di Jacopo Sangalletti, and upon the confiscation of his estates by the Medici, it was sold to Pagolo Donati, in 1597. In 1618 it was bought by Cosimo II. de' Medici, in order to add to the restricted accommodation of the two royal palaces at Castello and Petraja; in 1650 it was again sold, and eventually in 1698 passed into the hands of the Corsini family, in whose possession it still remains.



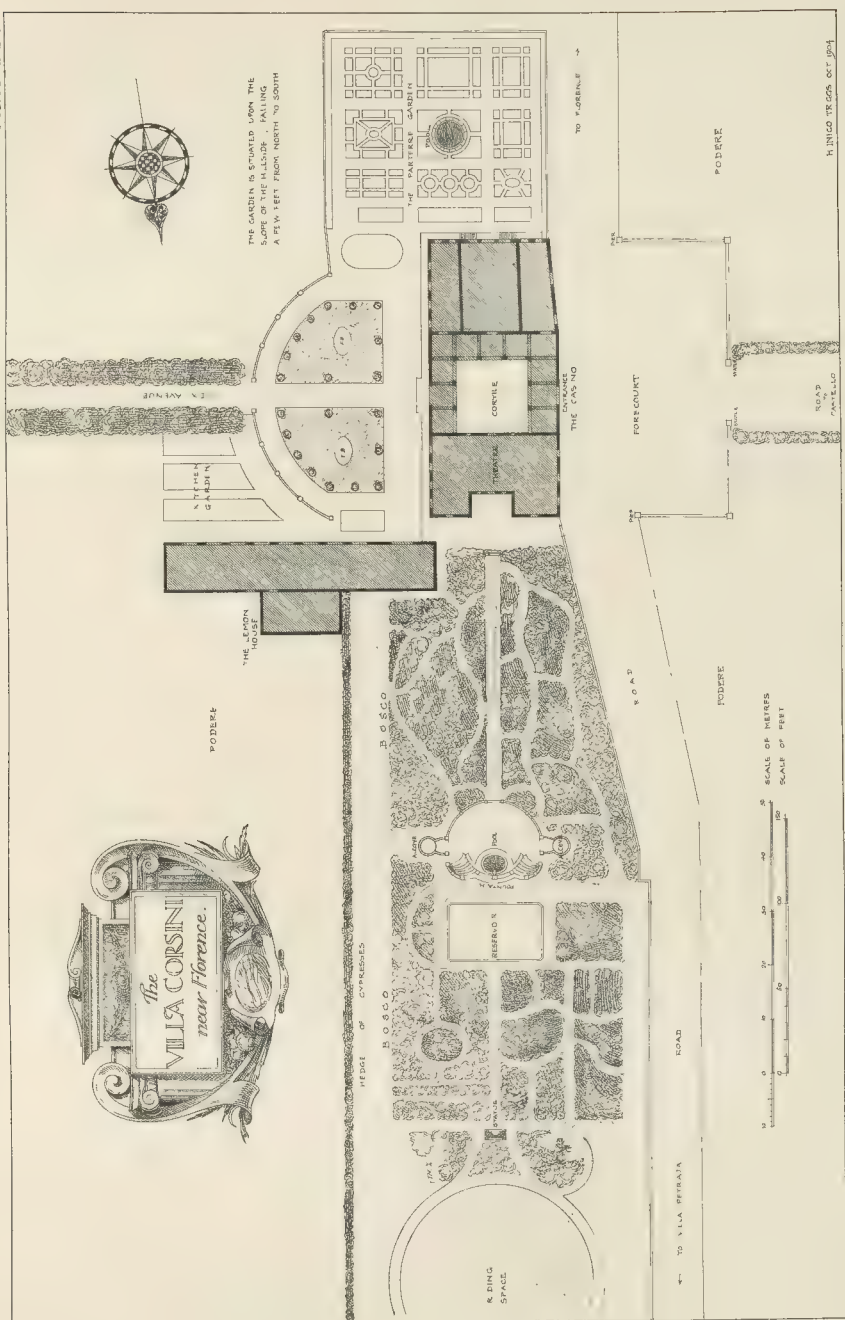
The garden as it now exists was laid out about this date, when many alterations were made to the villa, and the whole brought 'up to date,' with a new stucco front of 'rococo' design.

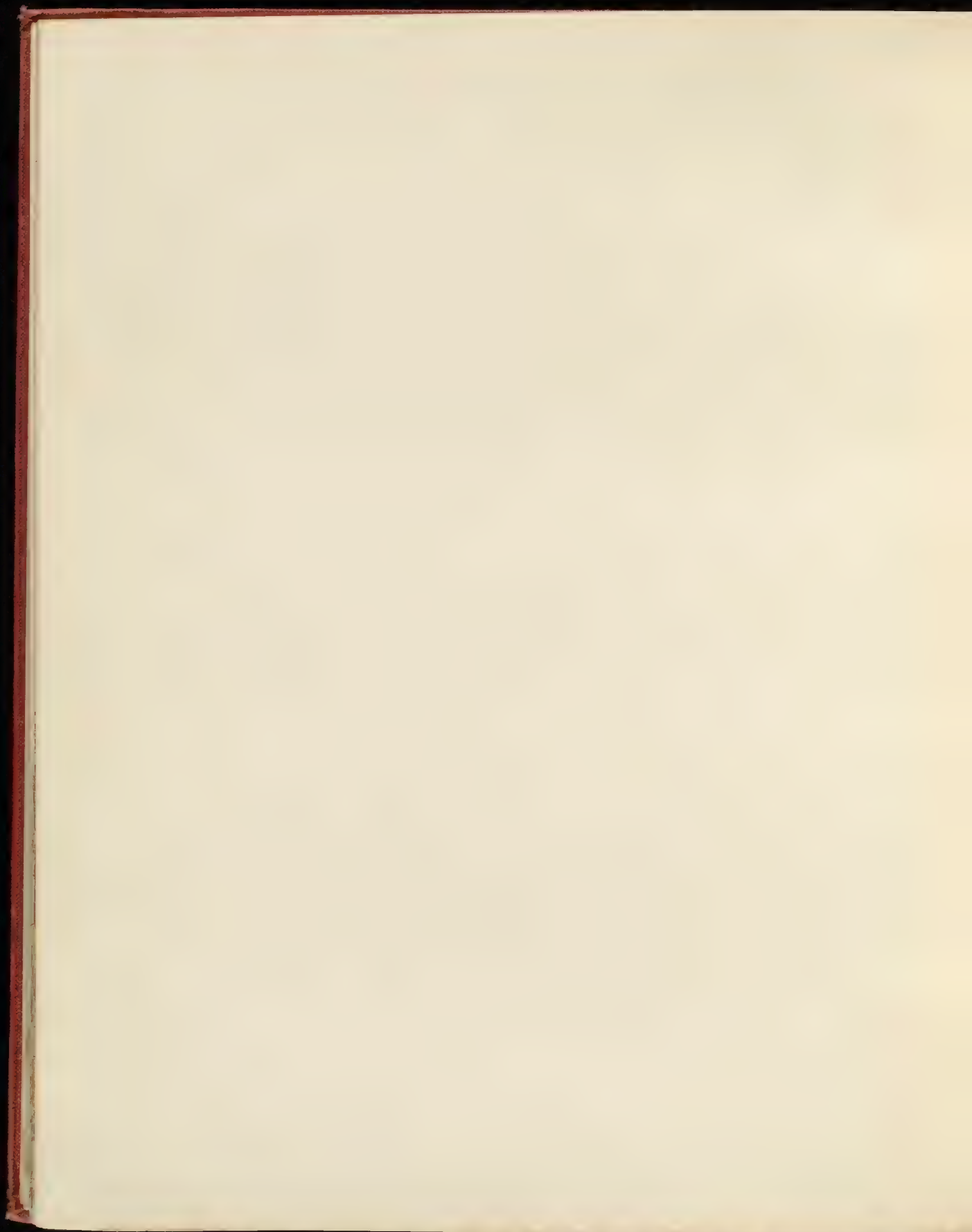
On the North side is a typical Italian *ilex bosco*, with moss-covered meandering pathways running beneath glades of fir, beech, and *ilex*, with a central alley leading to a *baroque* fountain, cleverly planned with side stairways and oval pool, into which the water runs through a horse's mouth, and keeps a huge sarcophagus, overgrown with maidenhair fern, always brimful of water.

Behind the fountain is the reservoir, and a short alley leads to a statue by Il Tribolo, mentioned by Vasari, of a river god pouring water into a stone basin ornamented with lions' heads. The statue and basin exist, but are no longer together. The garden formerly ended at this point, until when, some fifty years since, the circular riding space was laid out and planted with chestnut-trees.

The courtyard on the garden side of the casino is bounded by a long 'stanzone,' and a central *ilex* avenue leads to the stables beyond. On the south side of the casino is the square parterre garden illustrated on Plate 45, with its little circular pool and water-jet spurting merrily, amid the surroundings of numerous earthenware pots, each containing its orange or lemon tree. The view from the casino is extensive, though it cannot compare with either of the larger villas of Castello or Petraja, being somewhat more low-lying. The present owner, Prince Corsini, is fully aware of the old-world charm of his country villa, and it is gratifying to feel that there is but little chance of the landscape garden ever taking its place here.

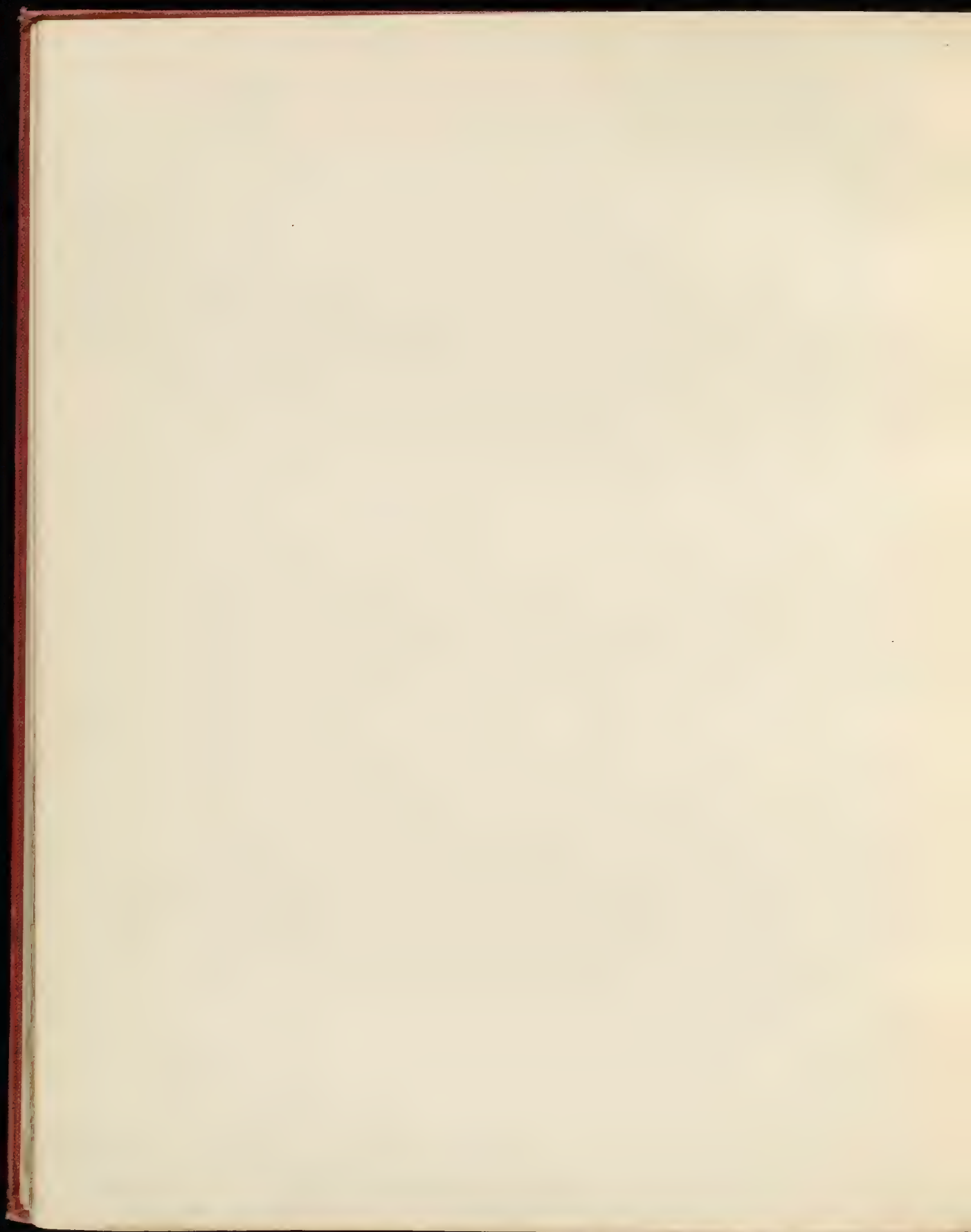
Plate 44.





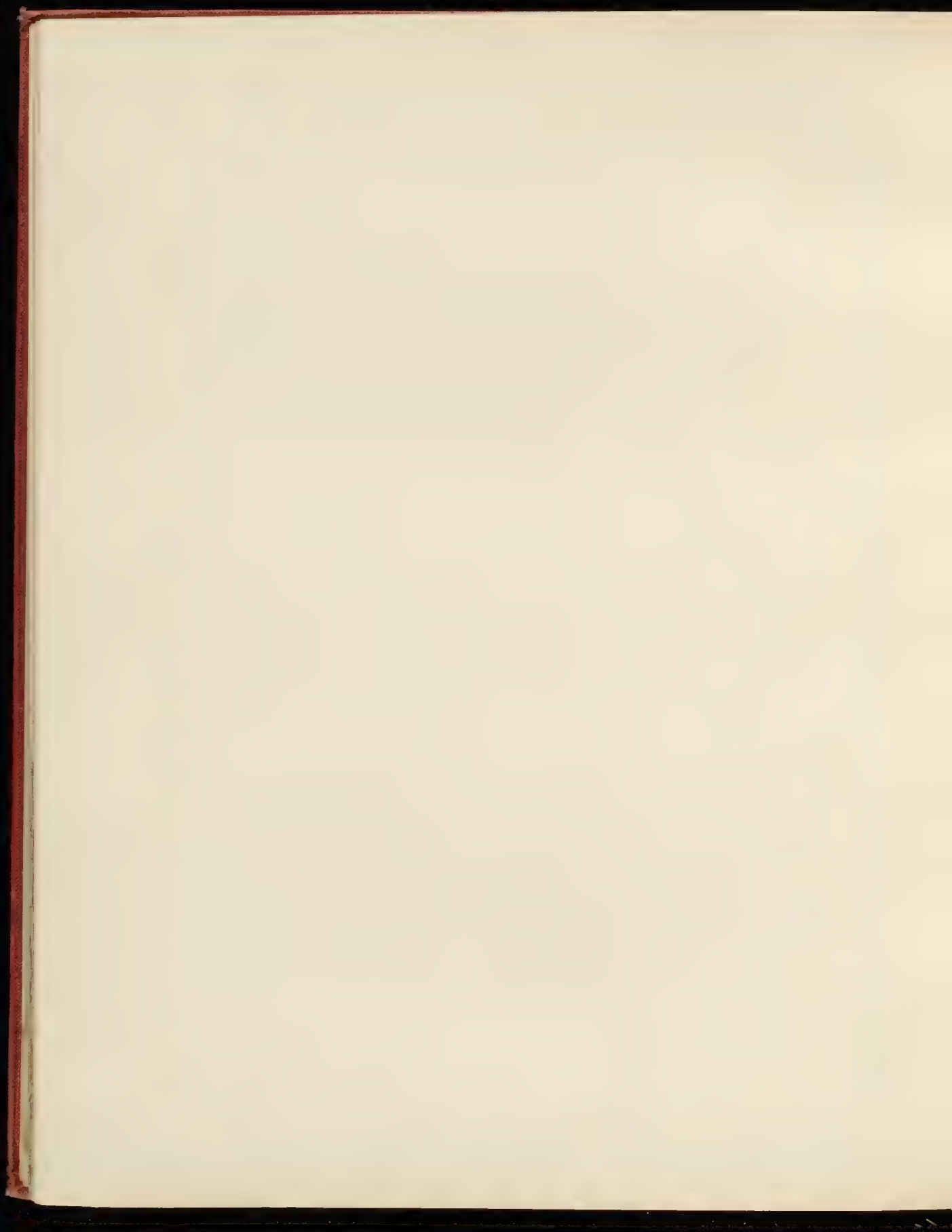


VILLA CORSINI CASTELLO
THE PARTERRE





VILLA CORSINI CASTELLO.
FOUNTAIN IN THE BOSCO.



THE VILLA GAMBERAIA, NEAR FLORENCE

PLATES 47, 48, 49, 50, 51



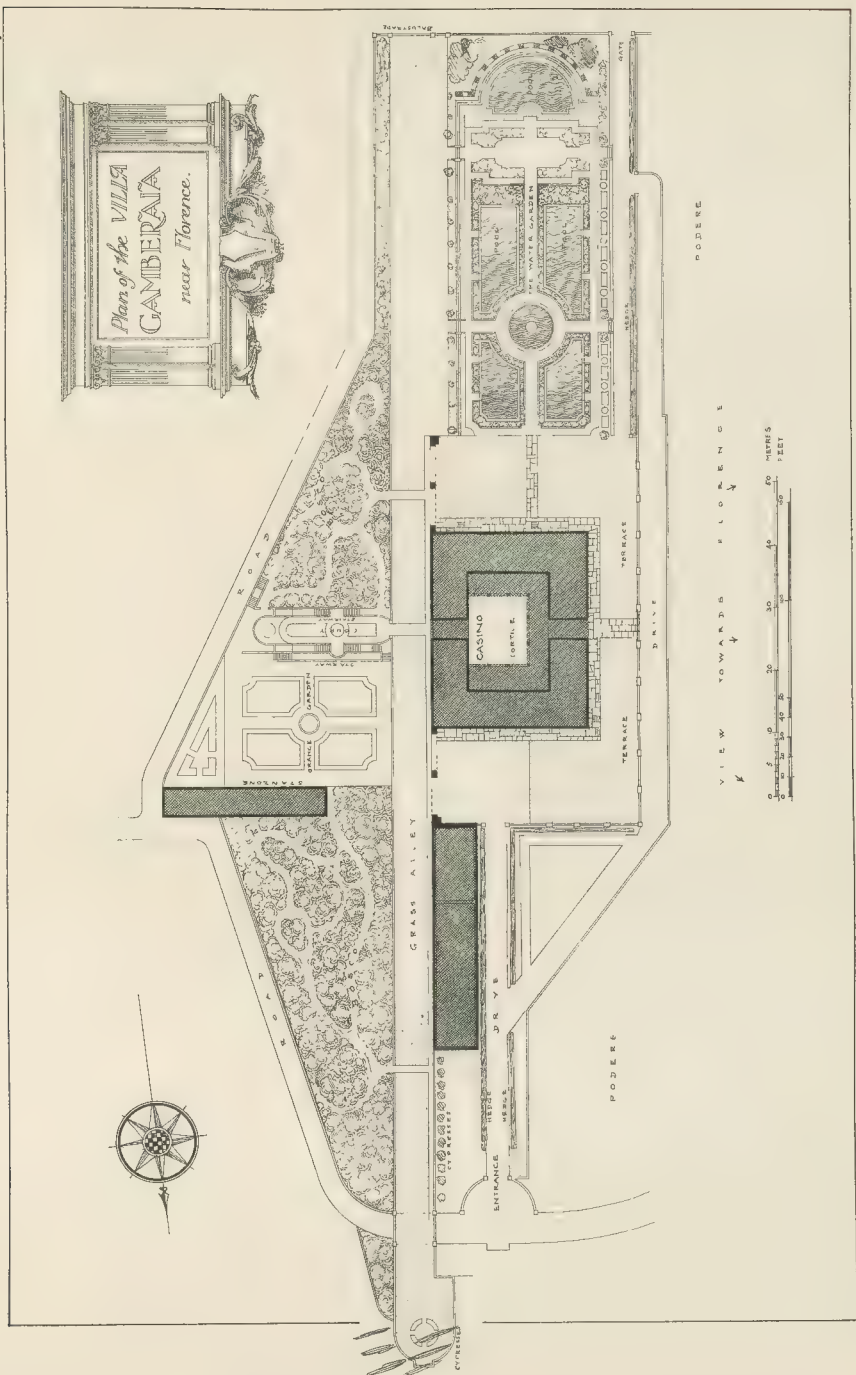
VILLA GAMBERAIA stands upon a long, narrow strip of land, by no means of large extent, but so cleverly planned as to give to the mind all that can be desired of variety and sense of spaciousness. It is situated upon a hillside near Settignano, and from its terrace a glorious view of Florence and the valley beyond lies before you, with the 'podere' and farm lands extending to the boundary wall of the garden. A short carriage drive, enclosed within fine hedges of box, leads past the chapel to the gravel forecourt, and to the low cream-washed casino, of simple and noble proportions, with a homelike air of comfort about its broad overhanging eaves. It was probably constructed in the late sixteenth century, and there is an inscription over one of the doors—'Zenobius Lapius fundavit MDCX'—indicating very probably about the date it was built. In later years it belonged to the Capponi family, and in 1895 became the property of Princess Ghyka, who has shown great skill and knowledge in dealing with the old Tuscan villa, so that its old-world charm has been considerably enhanced by her taste and artistic judgment. It would be difficult to find in Italy a more interesting garden of its class.

A long grass alley extends from end to end of the site, a distance of more than two hundred yards dividing the upper from the lower garden. This is quite an unusual feature in Italian gardens; but, nevertheless, a very delightful one. The alley is terminated at one end by a charming and characteristic group of cypresses, and at the other end by a balustrade, commanding a picturesque and diversified view of gently undulating woodland, olive groves, and vineyards. Upon the west side of the casino is a broad terrace, with an expansive view towards Florence, bounded by a broad and low parapet, rising here and there in curves to form pedestals, upon which are vases and seated lions. The casino is surrounded by turf and flagged pathways leading to the water garden, illustrated on Plates 49 and 50. This garden is slightly sunk from the level of the long alley, with grass steps upon one side, and terminates in a semicircular pool. A circular fountain forms the centre of the design, from which gravel pathways diverge in the shape of a cross, dividing the plan into four oblong basins, edged with stone rims and flower borders, narrow beds filled with irises, lilies, standard roses, and other flowers reflecting their bright colours in the calm, clear pools.

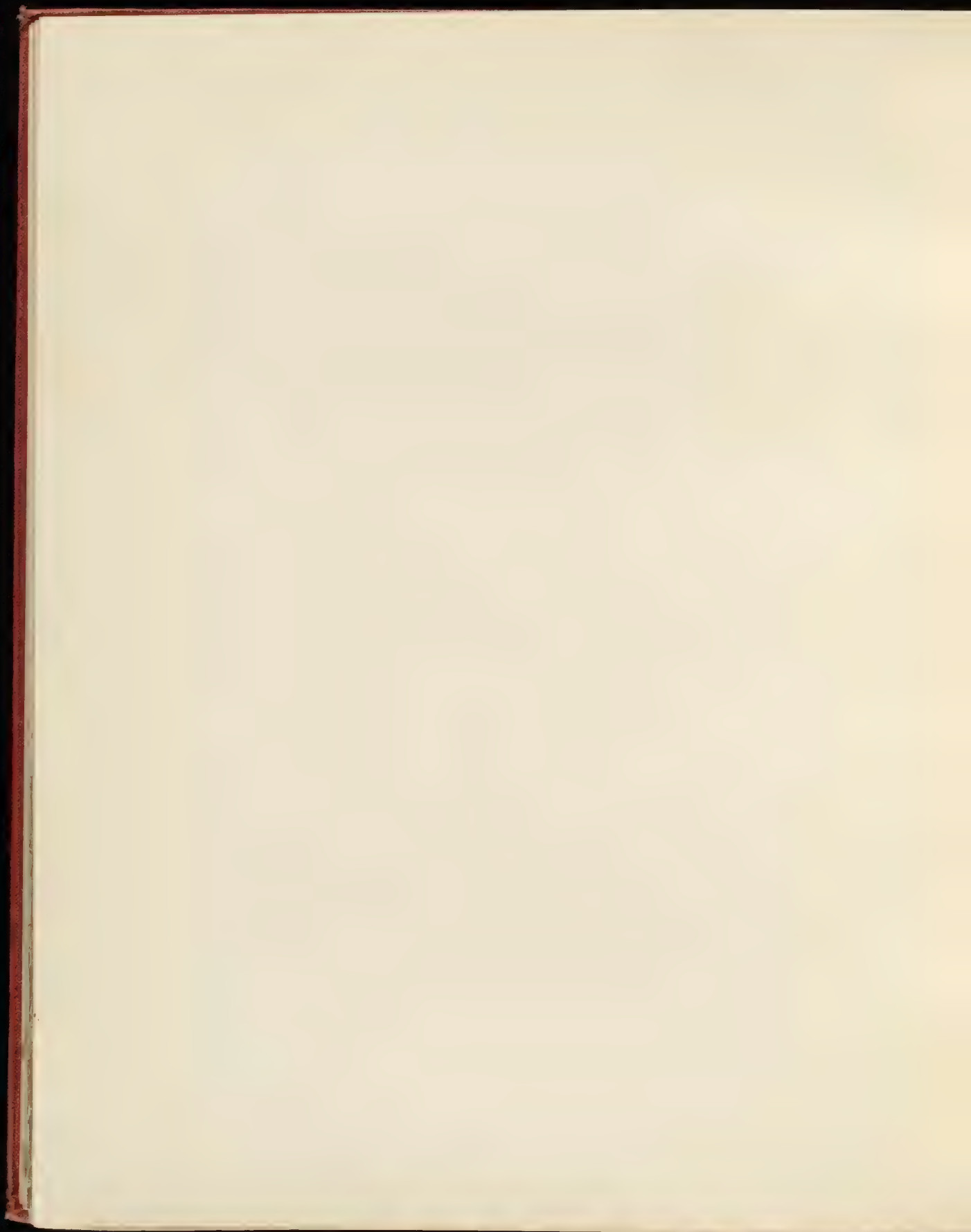
On the east side of the casino an eighteenth-century stairway leads to the lemon garden, shown in Plate 48. It is planned as a double stairway in two levels, and terminates in a semi-circular recess covered with sham rockwork, so much in vogue during this period; vases, busts, and statues are everywhere, adding much to the quaint character of this delightful piece of garden craft. The lemon-garden is bounded as usual by a long 'stanzone,' framed in by a background of dark ilex woods.

There is an air of loveliness about the Villa Gamberaia that lingers long in one's memory as an example of the formal garden brought to a state of perfection under the influence of an owner who knows the charm that lies in the combination of well-designed architecture with the beauties of flowers and foliage.

Plate 47.

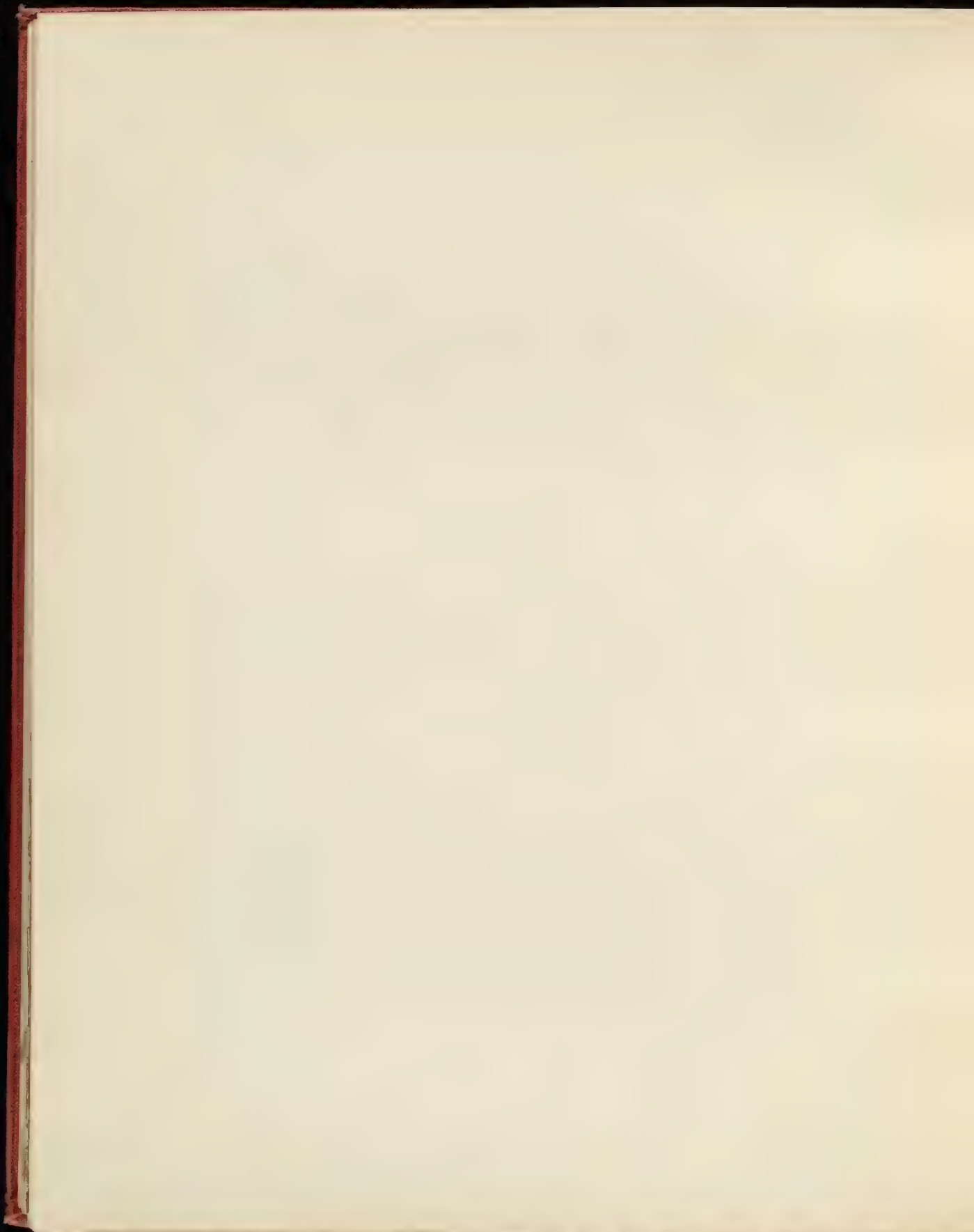


WILLIAM WATSON PHILLIPS 1871



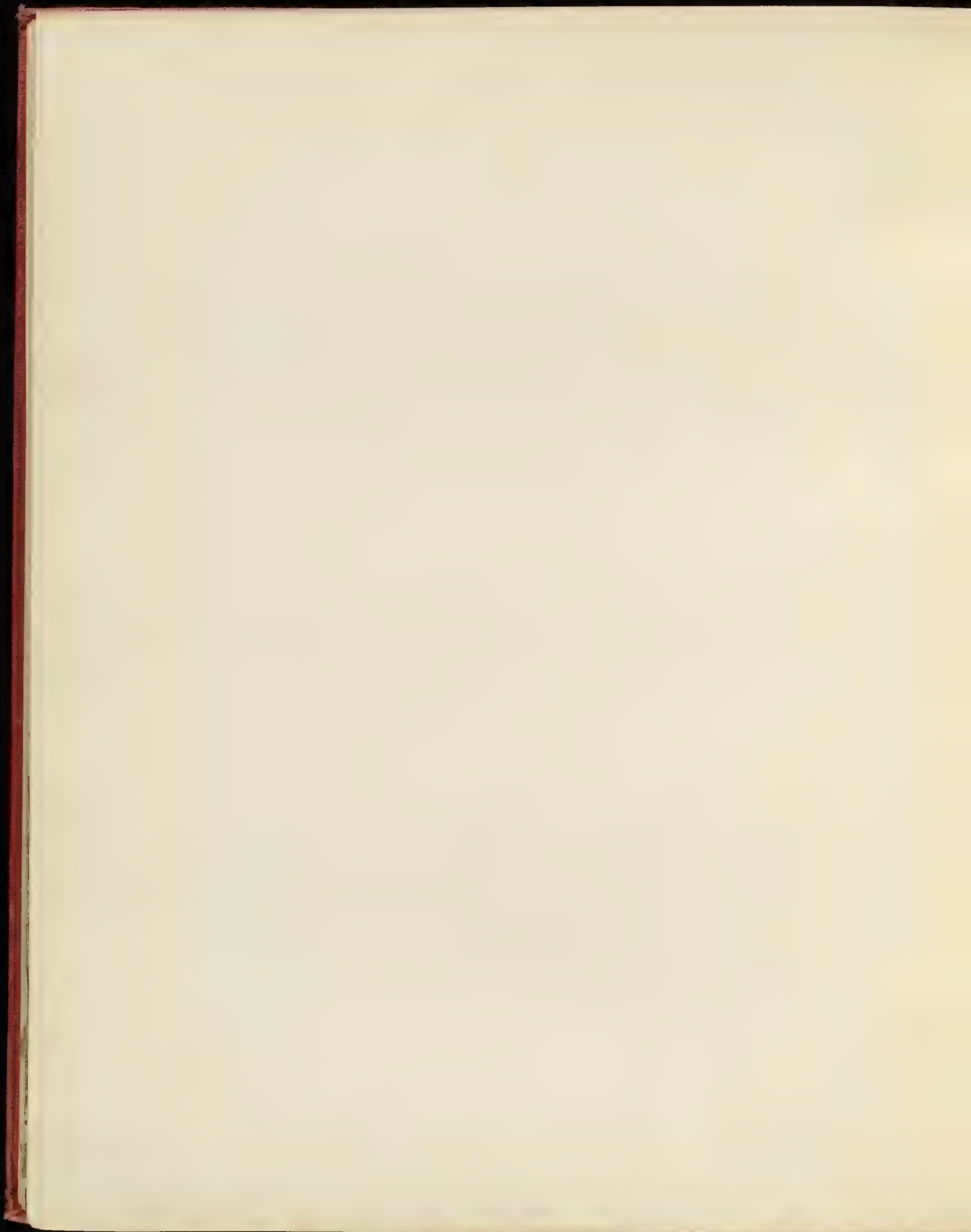


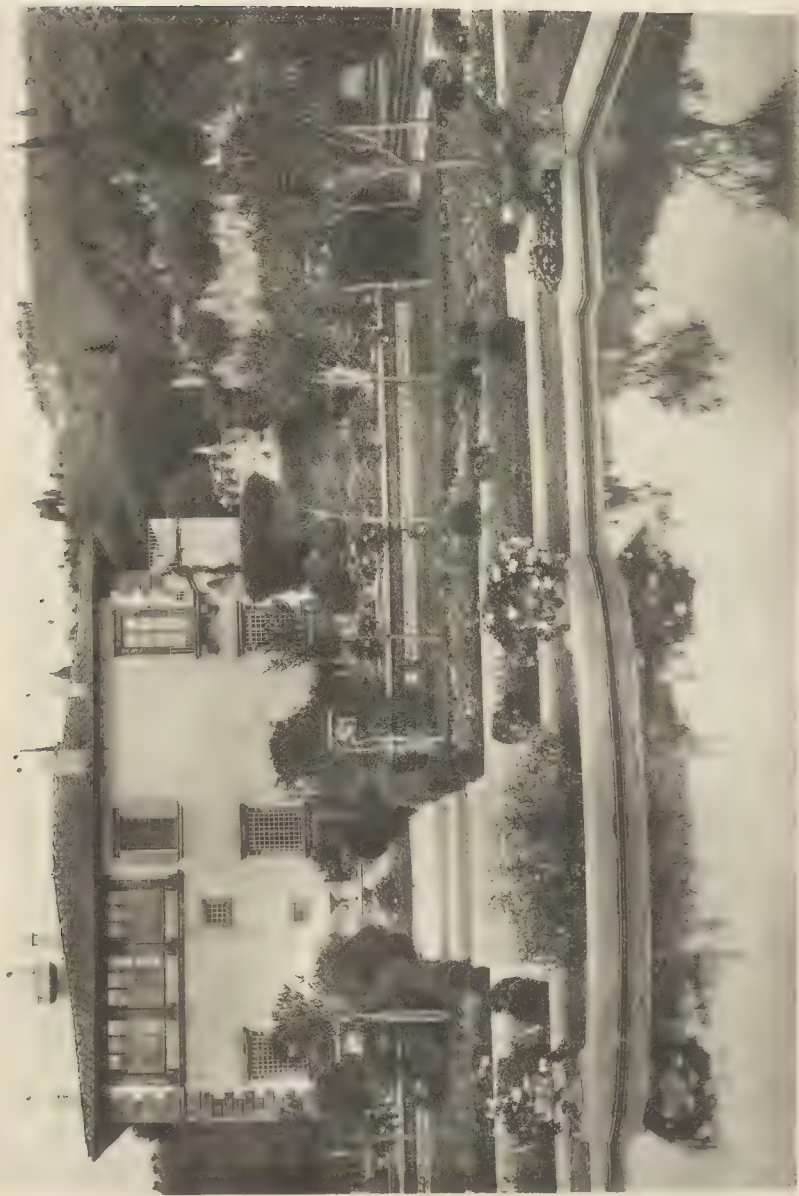
VILLA GAMBERAIA. NEAR FLORENCE
THE LEMON GARDEN.



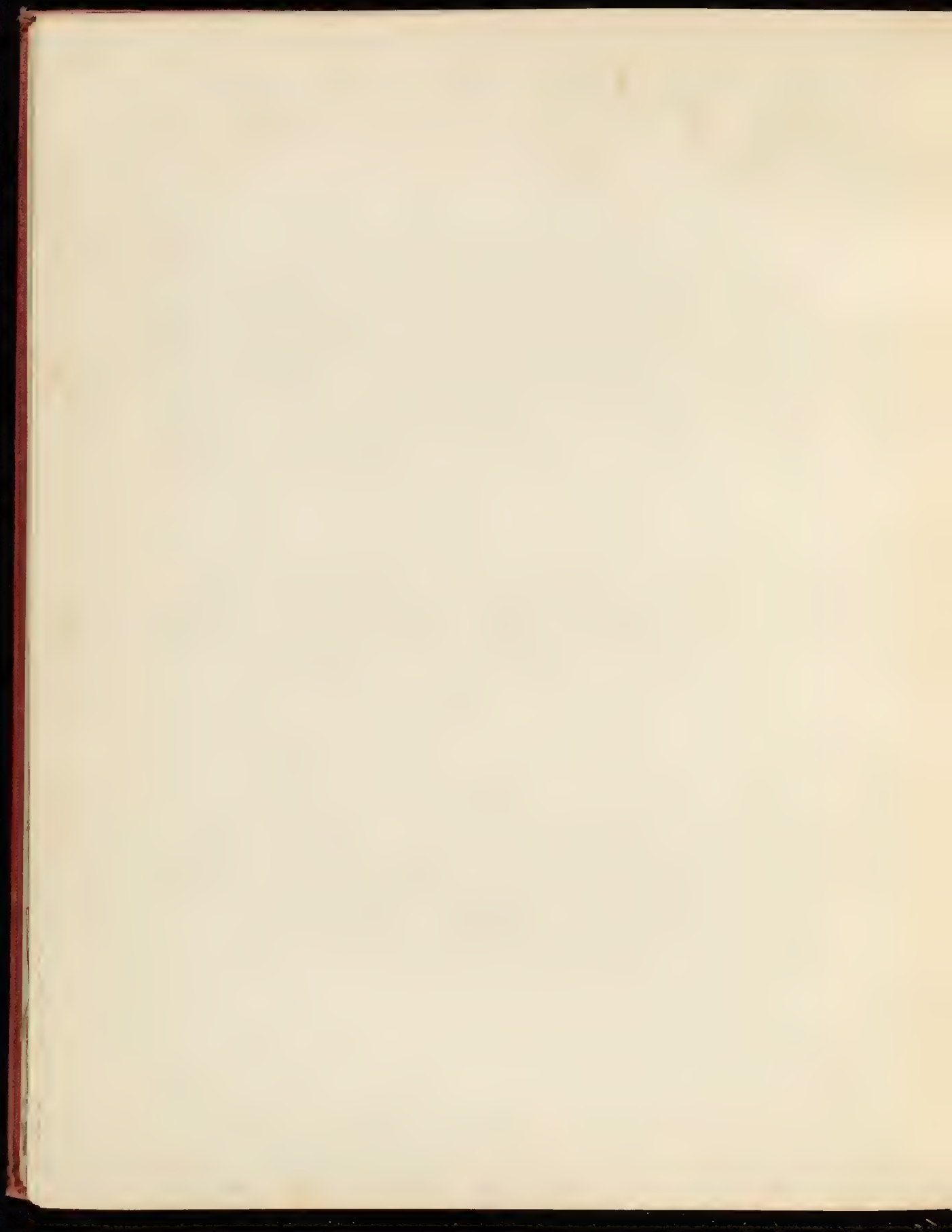


VILLA GAMBERAIA, NEAR FLORENCE.
GENERAL VIEW FROM THE CASINO





VILLA GAMBERAIA, FLORENCE.
LOOKING TOWARDS THE CASINO



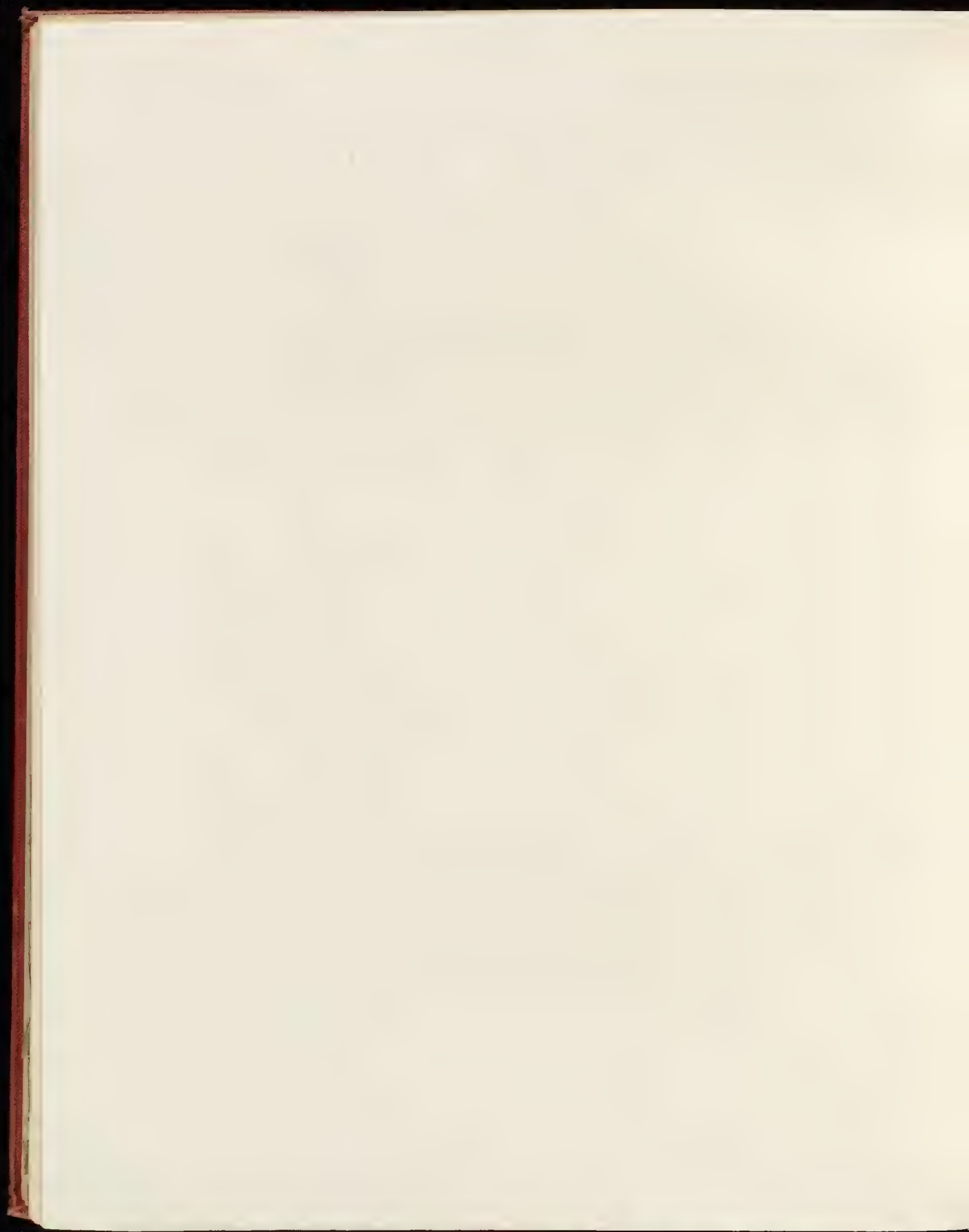
THE VILLA GAMBERAIA, NEAR FLORENCE.



GRASS WALK DIVIDING CASINO FROM UPPER GARDEN.



STAIRWAY LEADING TO THE UPPER GARDEN

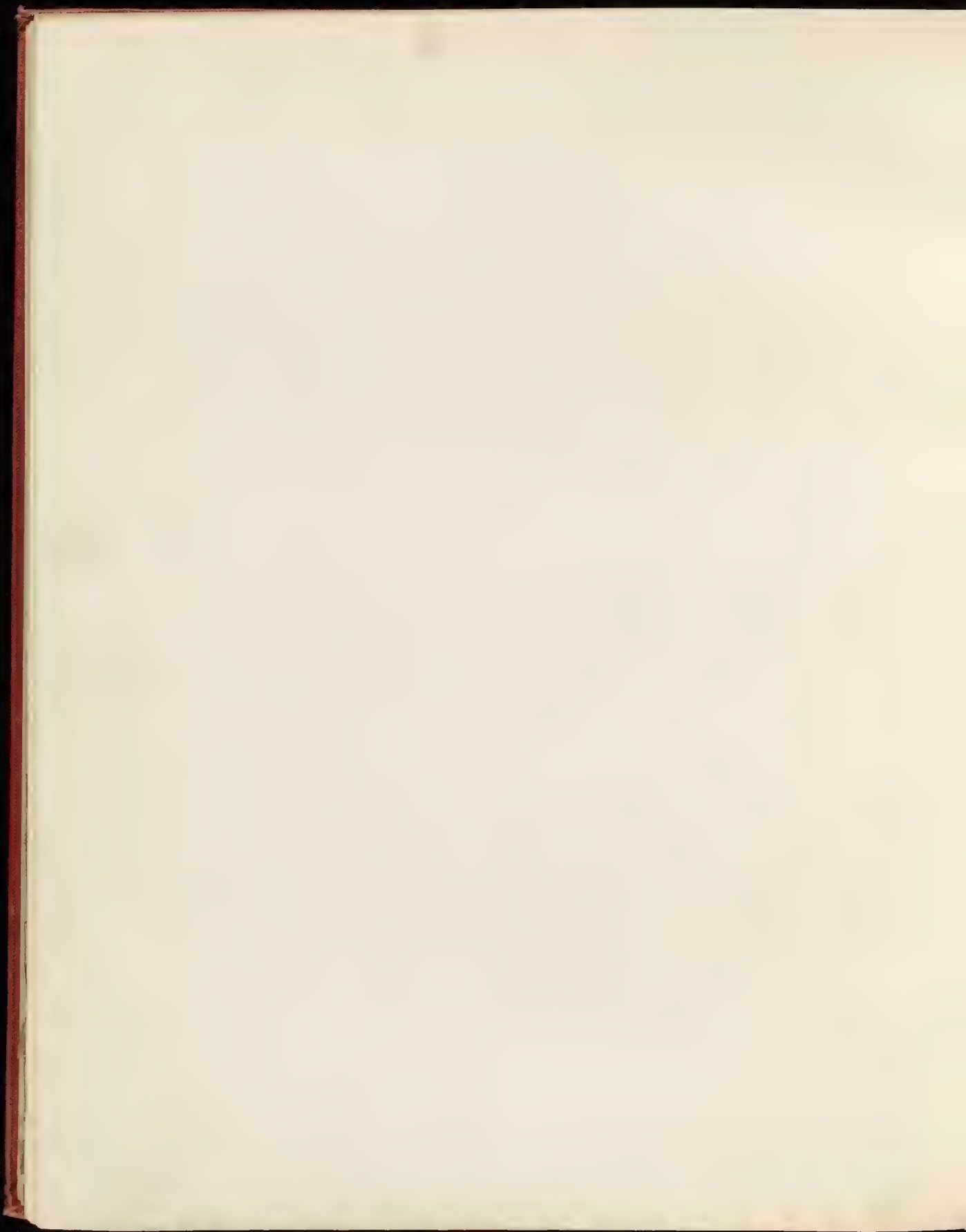


VILLA BONDI, NEAR FLORENCE

PLATE 52

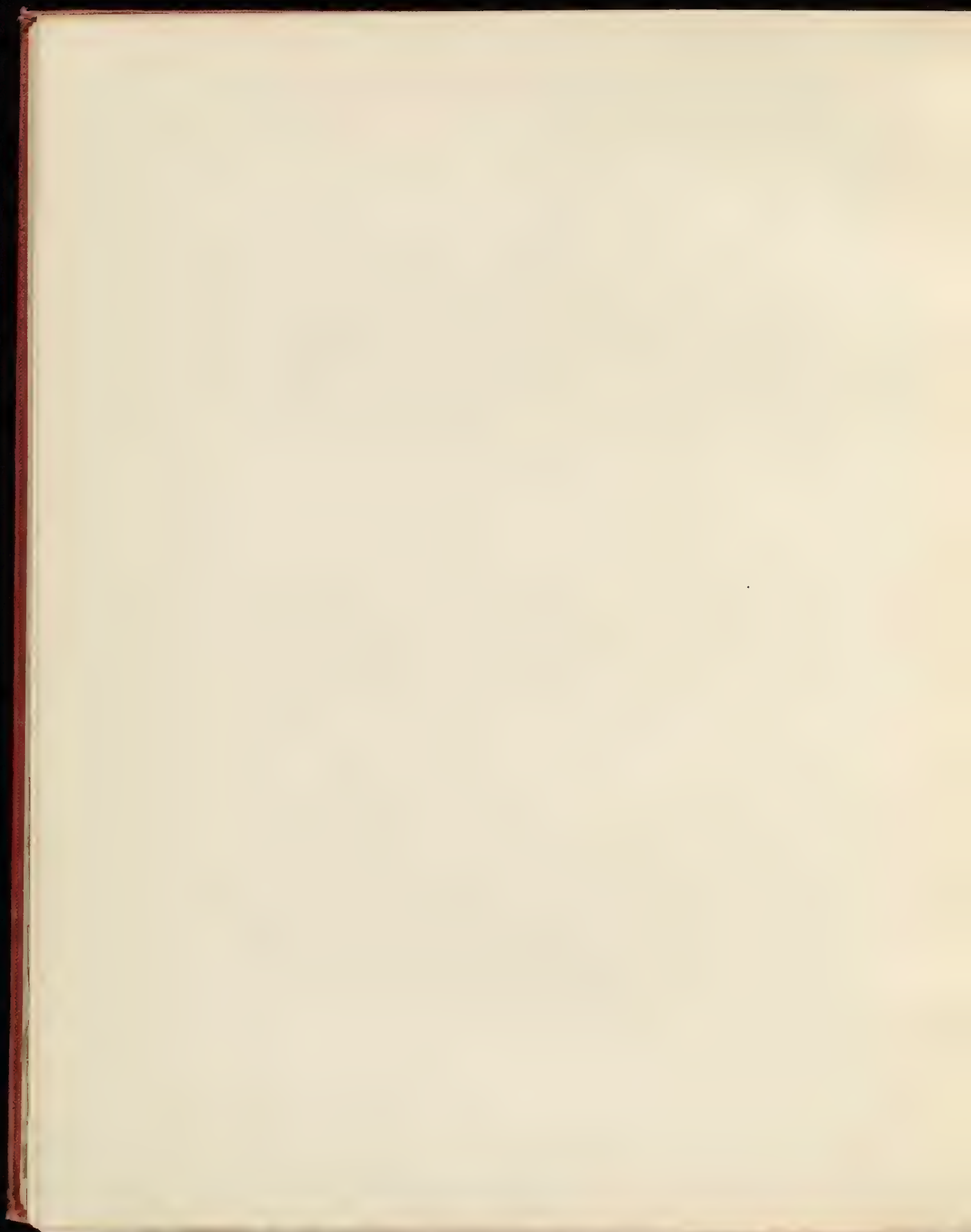


ONE of the most interesting villas in the immediate neighbourhood of Florence is the Villa Bondi, or the Villa of Garofano in Camerata, standing on the old high road leading to Fiesole. Very much of the old house is still retained, and has been carefully restored by the present owner, Signor Bondi; but no part is more characteristic than the open garden loggia shown on Plate 52, with its painted rafters and supporting beams, which overlooks the parterre garden. At the present day the gardens have been allowed to lose much of their original character; but it is proposed that they should be restored to their probable appearance in the 'Cinquecento,' and doubtless, when this work is carried out, the old casino will have a far more worthy garden setting, and one more in character with its interesting architecture.





VILLA BONDI, FLORENCE.
THE LOGGIA.



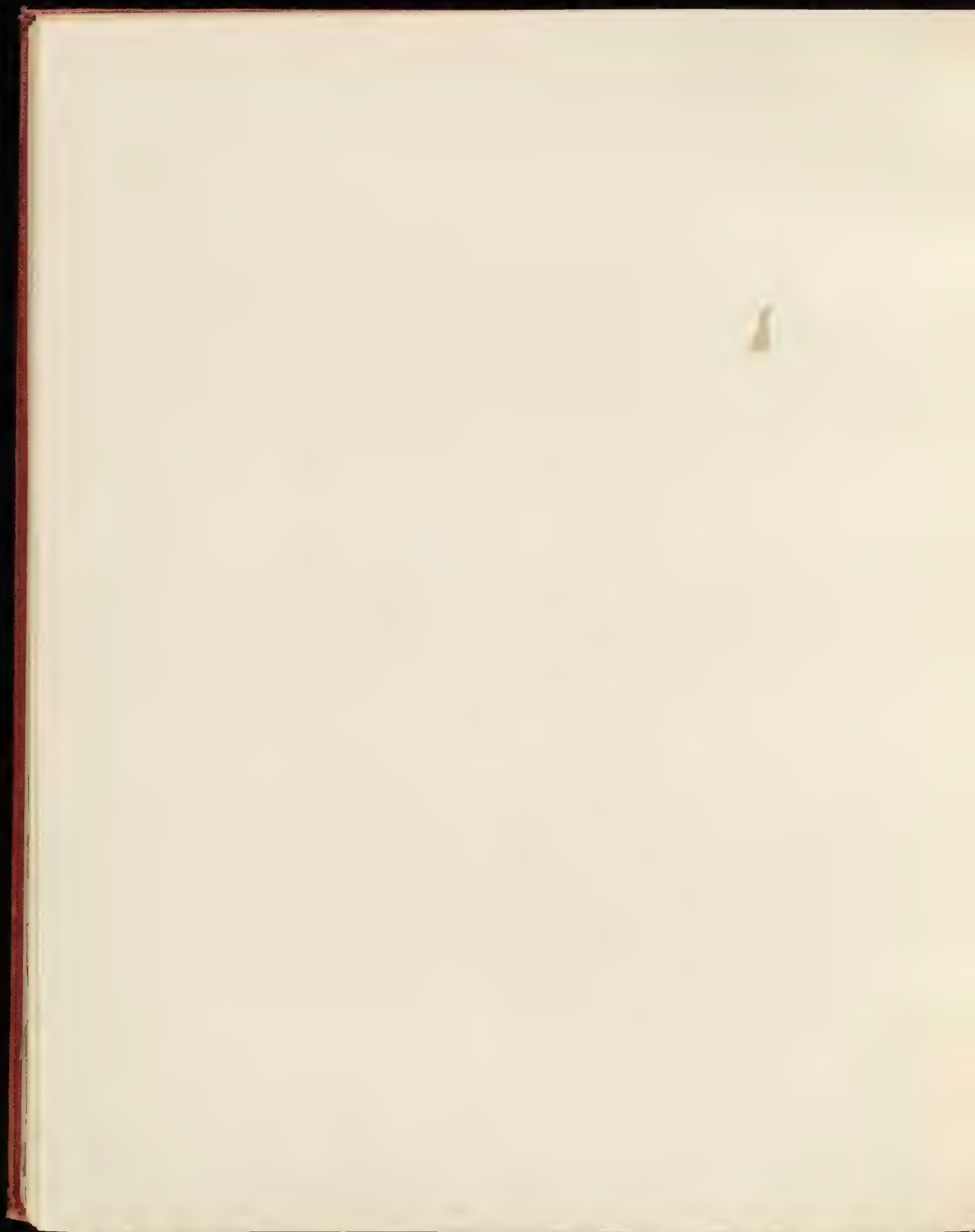
VILLA CAMPI, NEAR FLORENCE

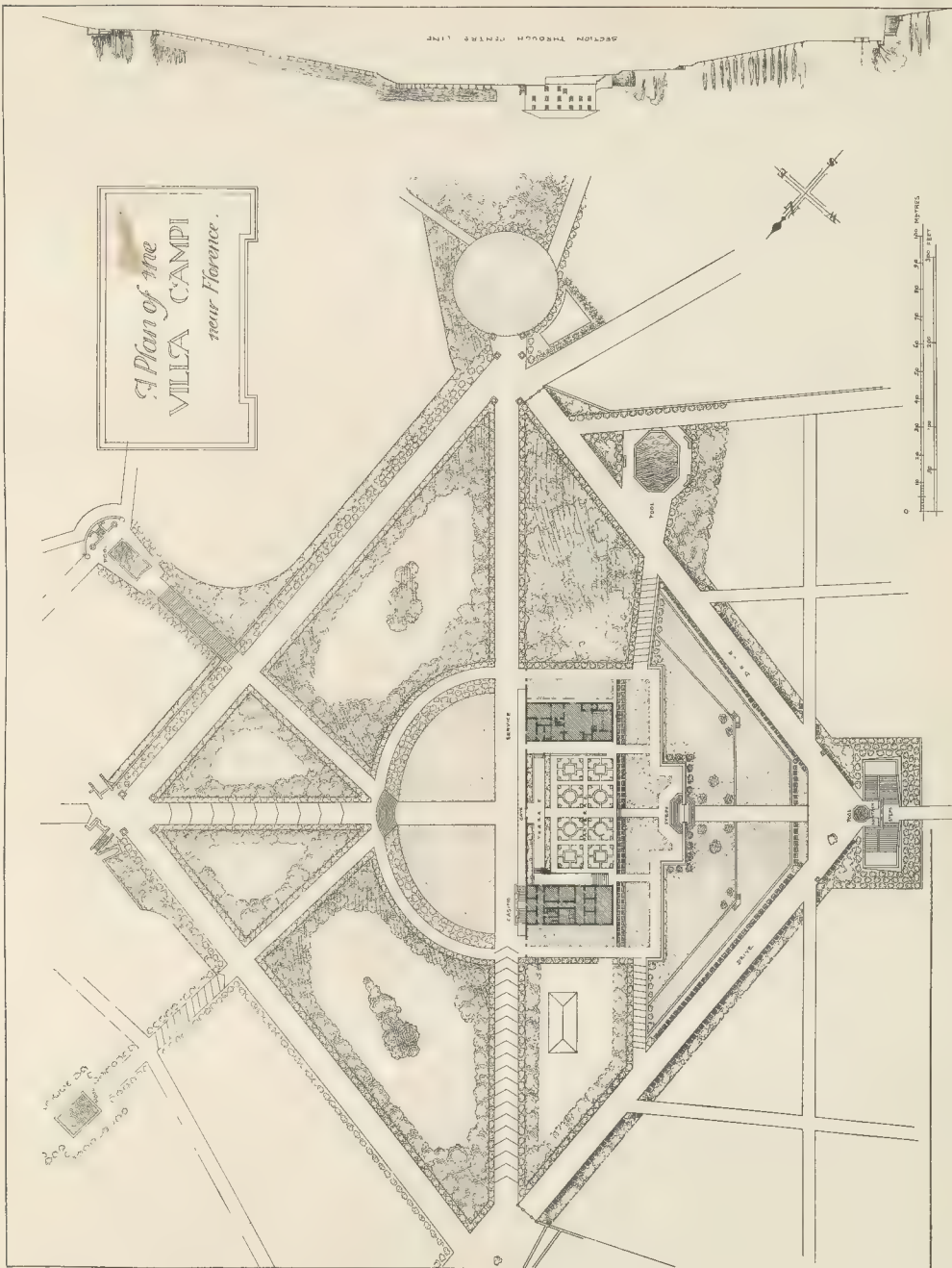
PLATES 53, 54

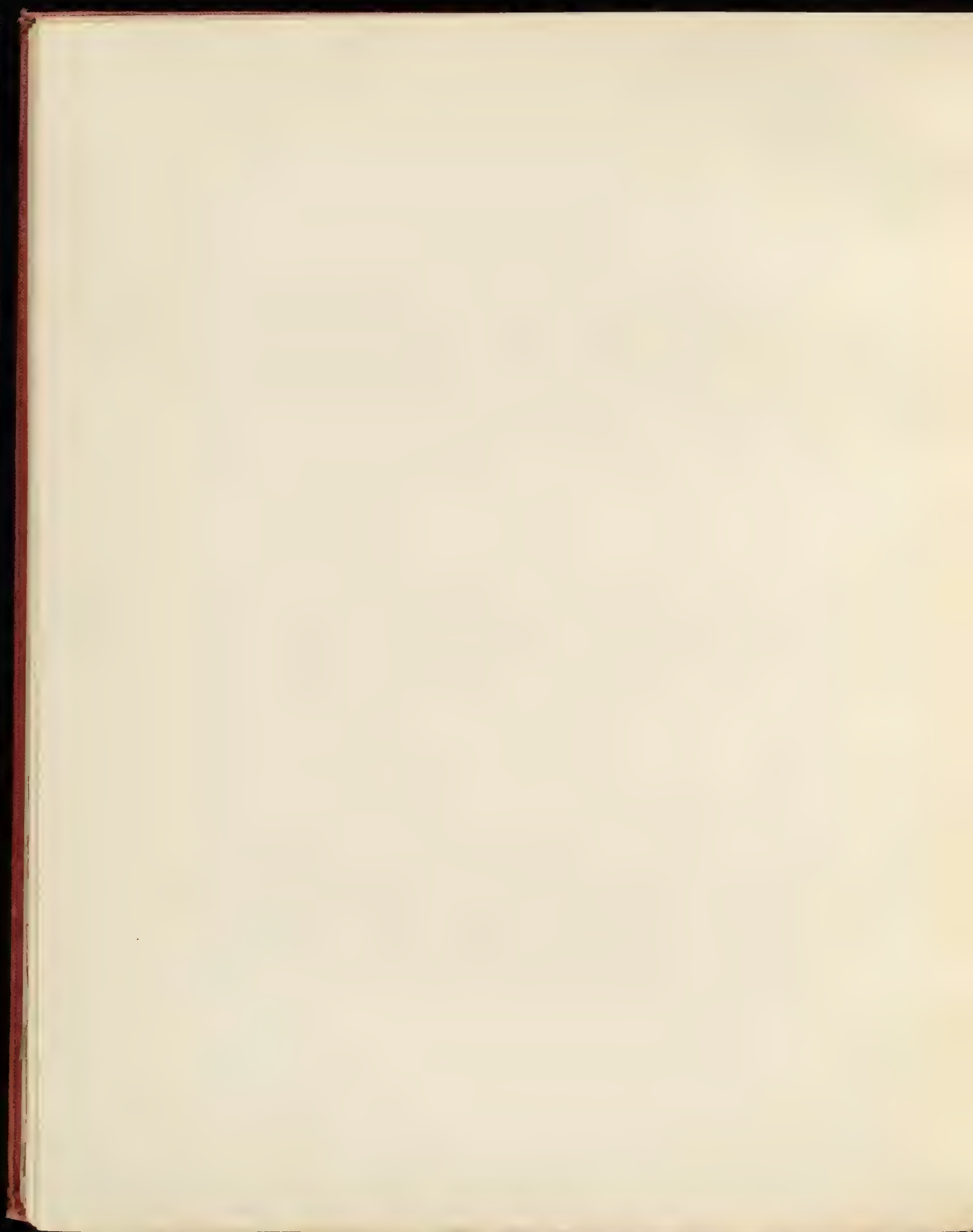


NOT far from the little town of Signa is the Villa Campi, an extensive villa planned upon the summit of a small hill, laid out by one of the Pucci family; it is an interesting study of a late sixteenth-century villa. Following a steep and somewhat rough roadway, we reach the entrance to the villa. From here the method of approach is simple, and at the same time most ingenious. The principal roadway leads to the north of the villa, whence three drives branch off, the central and steeper one being used for visitors on foot or horseback, whilst those to right and left, having an easier gradient, are intended for carriage traffic. The summit of the hill is occupied by the casino, which, principally for the sake of symmetry, is divided into two parts, and the service portion of the house is divided from the casino proper, which in many respects is a distinct gain. Between the two buildings there is the flower garden, laid out in simple compartments, with a charming display of old-world flowers, making a gay picture from the windows of the house. This little parterre is surrounded upon three sides by a terrace raised some few feet; below is another grass terrace, with a stairway and path, ending finally with an octagonal pool, in the midst of which a satyr, lustily blowing a horn, sends upwards a sparkling jet of water; here is a balcony and stairway marking the termination of the garden proper, and giving a charming vista over gently undulating slopes, rich in olive woods and vineyards, with the main axial line of the design continued by a fine avenue of impressive cypresses stretching up their silvery limbs—quite a dominating feature of the whole place.

The plan on Plate 42, which has been made from notes kindly lent by Professor Castelucci, of Florence, shows the clever management of the approach drives, and when studied in conjunction with the section, it will be seen how well the designer has succeeded in sheltering the casino by means of ilex woods towards the north and east, leaving the south and west, where there are beautiful views, more or less open. At the extreme south-east is an open circular space whence a fine view of the valley of the Arno is obtained towards Florence, some ten miles distant. Statues are to be seen everywhere—an emerald pool guarded by a moss-covered figure of Pan, solemn figures of gods and goddesses, nymphs and satyrs, calm and passionless, watching only the seasons change. The whole place seems much neglected, and few now pace the terraced walks or sit in the shade of the ilex woods, which we can fancy was once peopled by a gay and fashionable world.

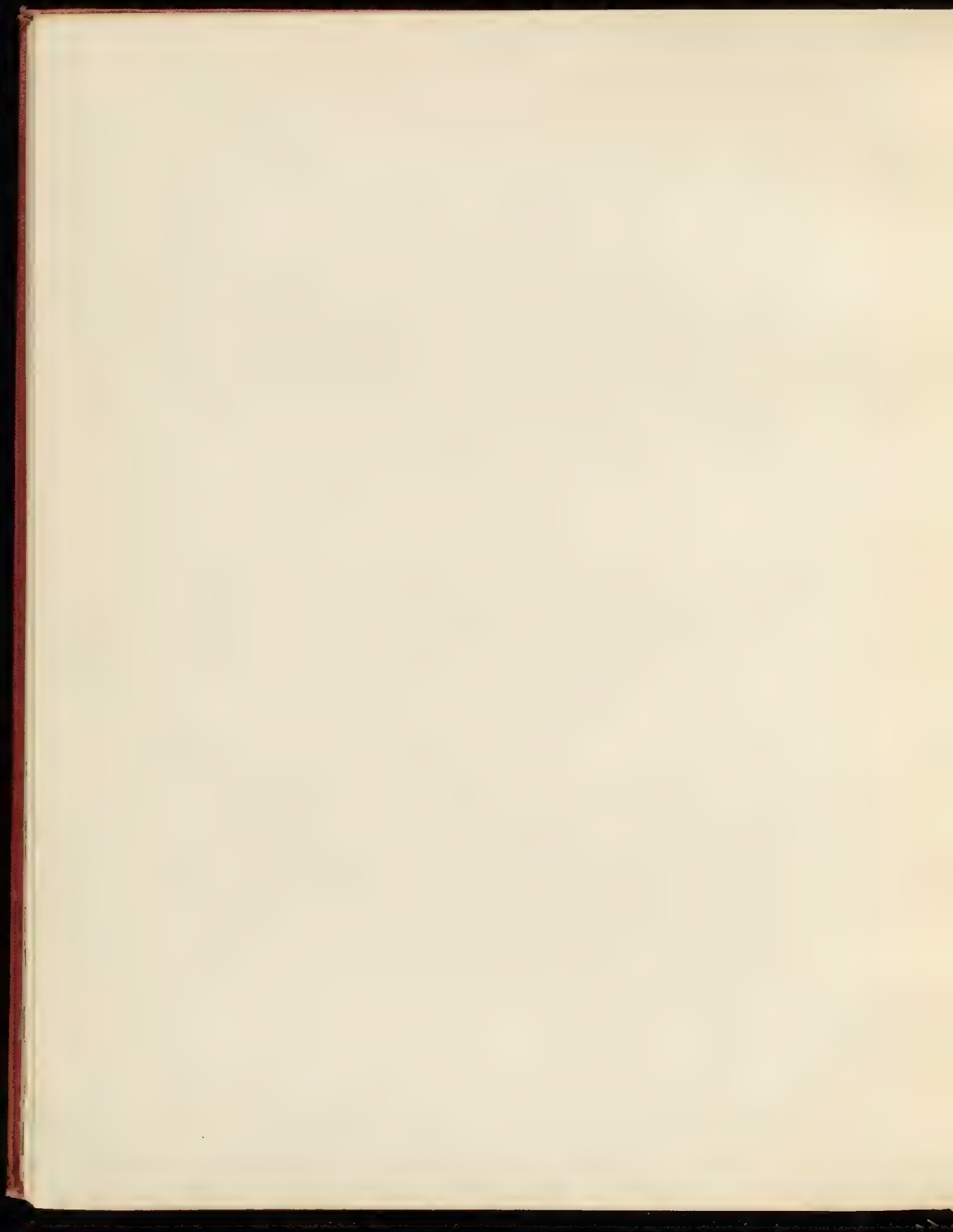








VILLA CAMPI, NEAR FLORENCE.
THE PARTERRE AND GARDENER'S LODGE.



VILLAS NEAR SIENA

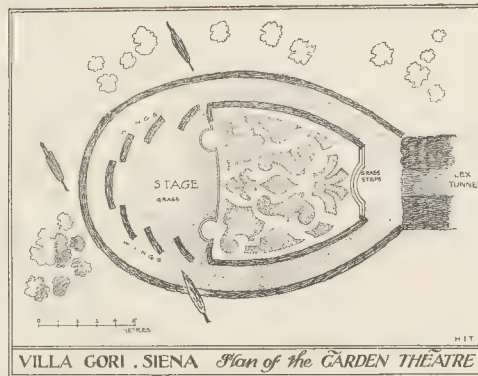
PLATES 55, 56, 57, 58, 59, 60, 61

VICOBELLO. VILLA GORI. VILLA SERGARDI. VILLA BELCARO. VILLA BARGAGLI



HERE are few more typically Tuscan villas than that of Vicobello, the Marchese Chigi's seat some three miles outside Siena. It is conspicuously situated upon a hill, in open country, with prosperous-looking farmsteads surrounding it on all sides, and, seen from the city, has quite a fortress-like appearance. The roadway approach leads to the entrance at the north side of the casino, running past the long line of outbuildings and 'stanzoni' that form the boundary to the lemon garden. Upon the opposite side the steep hillside is laid out in a series of parallel terraces, planted with long rows of square-cut ilexes, descending to a meadow or 'ragnaia' at the foot of the hill, where formerly the young gallants resorted for the snaring of birds. Returning from here to the principal entrance, we pass under an archway to the gravelled courtyard in front of the casino, which is said to have been erected from the designs of Baldassare Peruzzi. Here an old well is picturesquely set against the stable wall; opposite are the chapel, coach-house and other buildings, and to the left we have a peep into the orange garden through a delicately wrought iron gateway. This garden is oblong in form and quite simply laid out, bounded upon one side by a long, low stanzone, and upon the other sides by thick-set hedges of cypress and laurel. The flower-beds, set within thick edgings of box, fill the garden with masses of colour, admirably set off by the more sombre tones of cypress and ilex. The main walk terminates in the summer-house, shown on Plate 56, its mellow stone-work touched with the vivid green of mosses. In the midst of the beds are fruit-trees, their irregular shapes contrasting with the trim, formal lines of the design, and with the regular disposition of the rows of orange-trees in their earthenware pots. A flight of steps leads to the fruit garden, upon a lower level, with oval pools of water, and, passing through, we descend to an oblong terrace with summer-house. From the front of the casino a double stairway leads to the first terrace, laid out with grass plots, and a further stairway leads to the principal terrace and belvedere, with a charming view of the city of Siena, its walls and towers perched upon the opposite hill. A kitchen and small parklike enclosure occupy the west side of the villa.

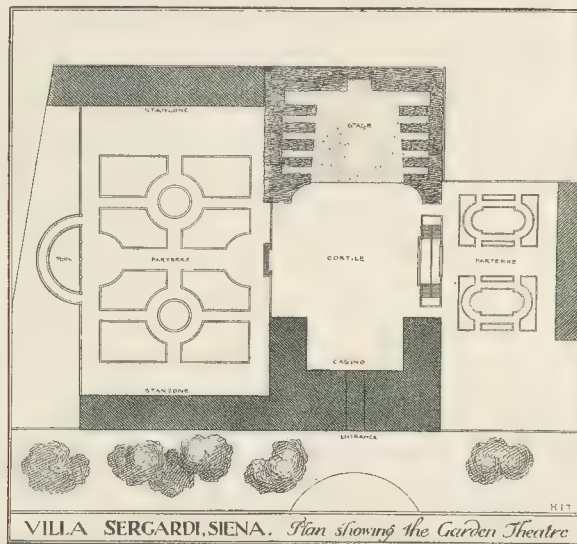
There are but few remains of the garden at the Villa Gori, if indeed it ever possessed very much that might be considered as such. It nevertheless possesses several curiosities that are not very frequently to be met with. Two long and dense ilex tunnels



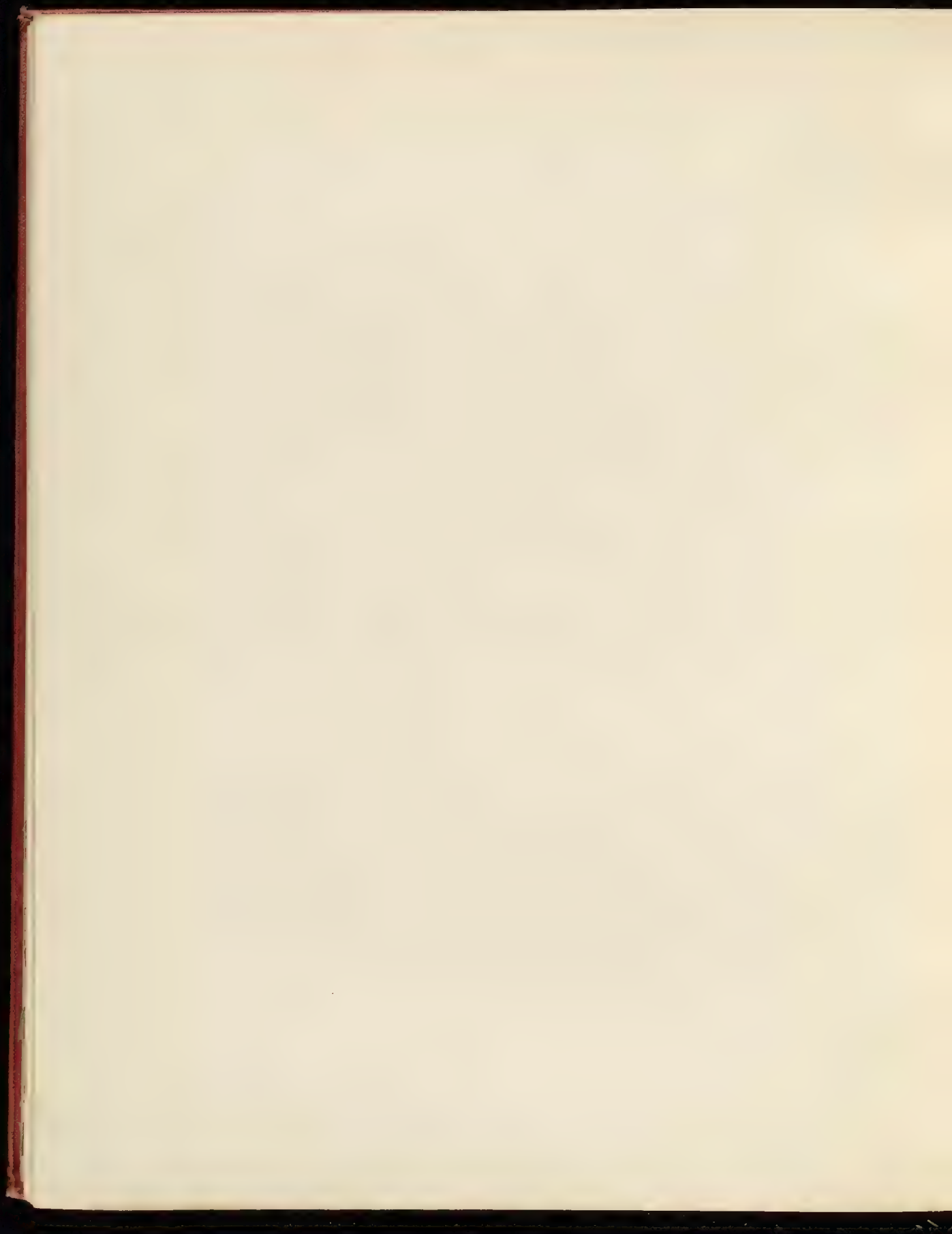
radiate at right angles from the casino; one of these leads to the garden theatre, which is shown on Plate 61, and of which we give a plan.

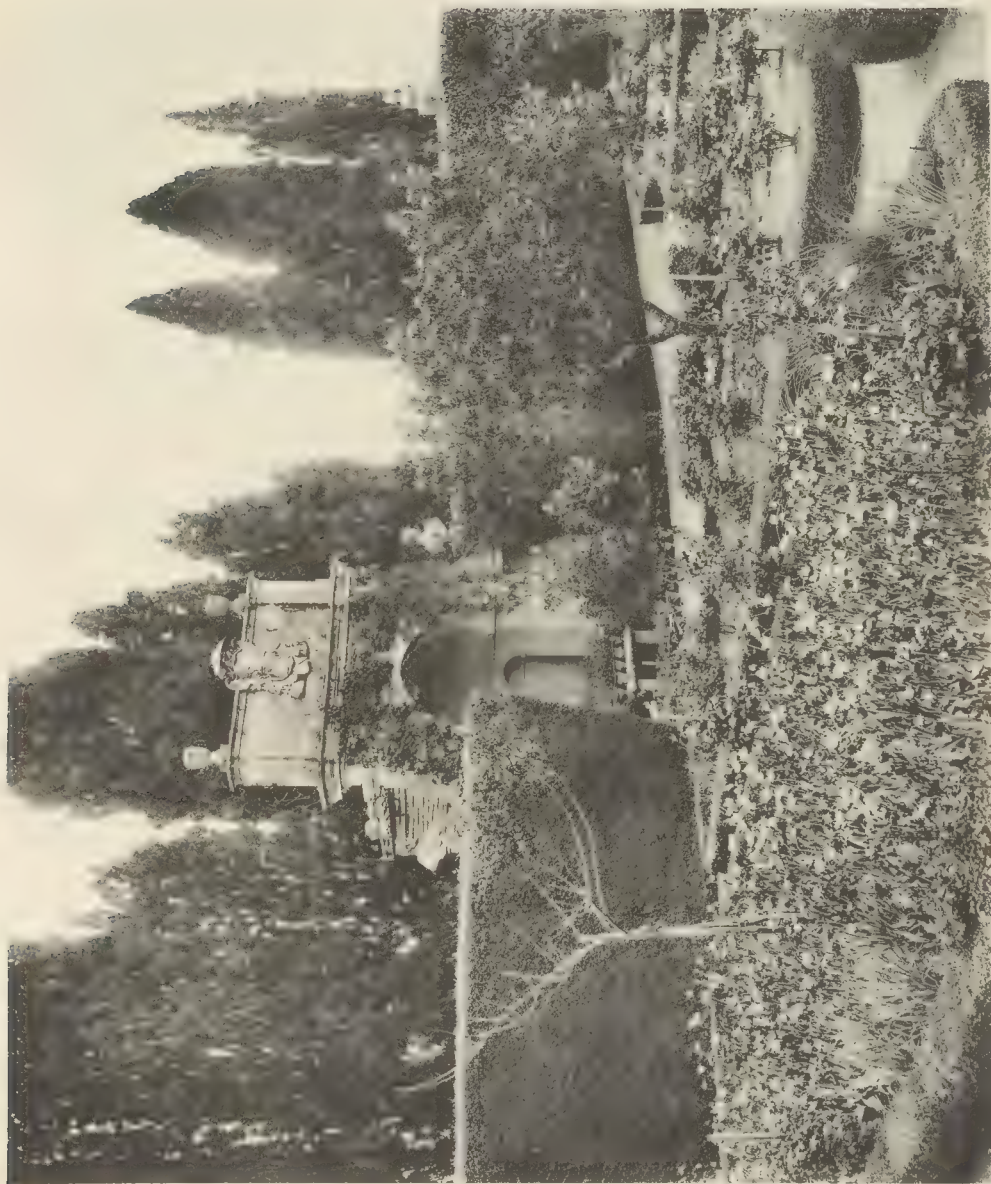
The theatre is of oval shape, and the centre is marked by a single cypress, whilst others stand like sentinels upon either side. The wings are formed of cypress, set within staves to keep them trim, and each advanced a few feet beyond the one before it. The stage is raised a couple of feet, and comes forward, with a shapely curve. The parterre

is laid out in an elaborate pattern of turf and gravel. Such a quaint little theatre as this might easily be laid out in some modern garden, and would be a feature well repaying its construction.

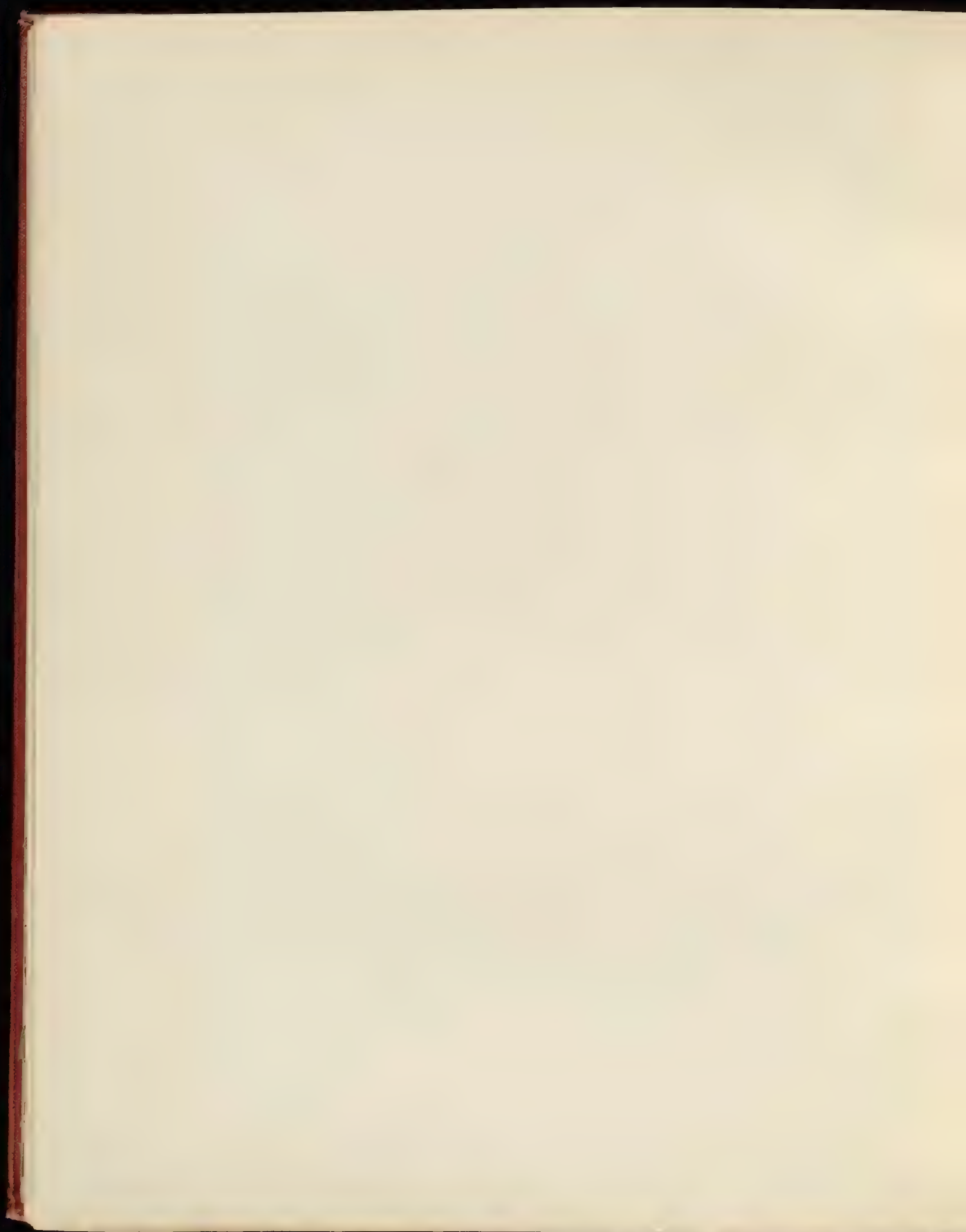


The other ilex tunnel leads to a circular 'decoy' such as Montaigne describes at the country house of M. Buonvisi, a little way out of Lucca; 'here' he says 'I observed several artificial



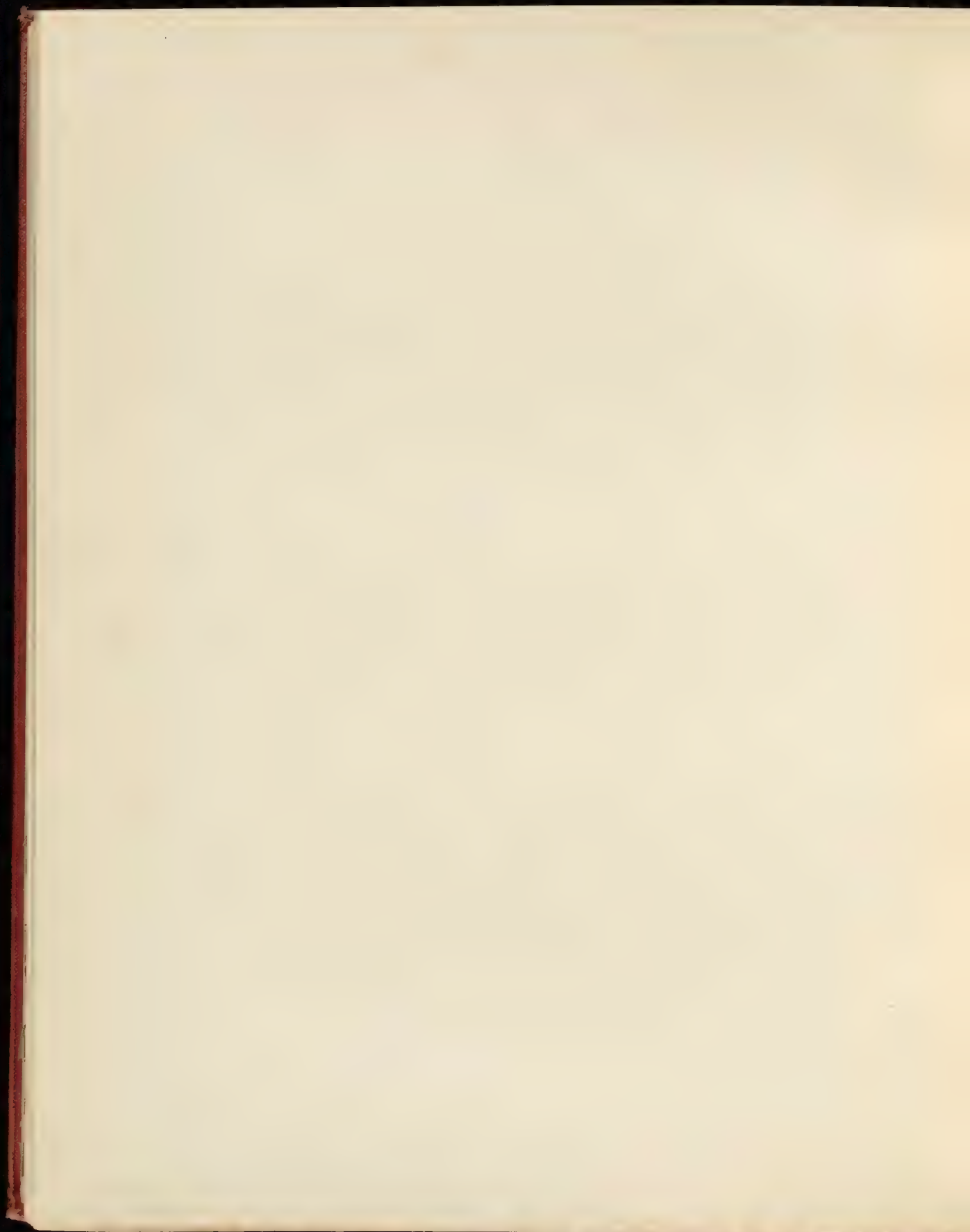


VICOBELLO NEAR SIENA.
THE SUMMER HOUSE



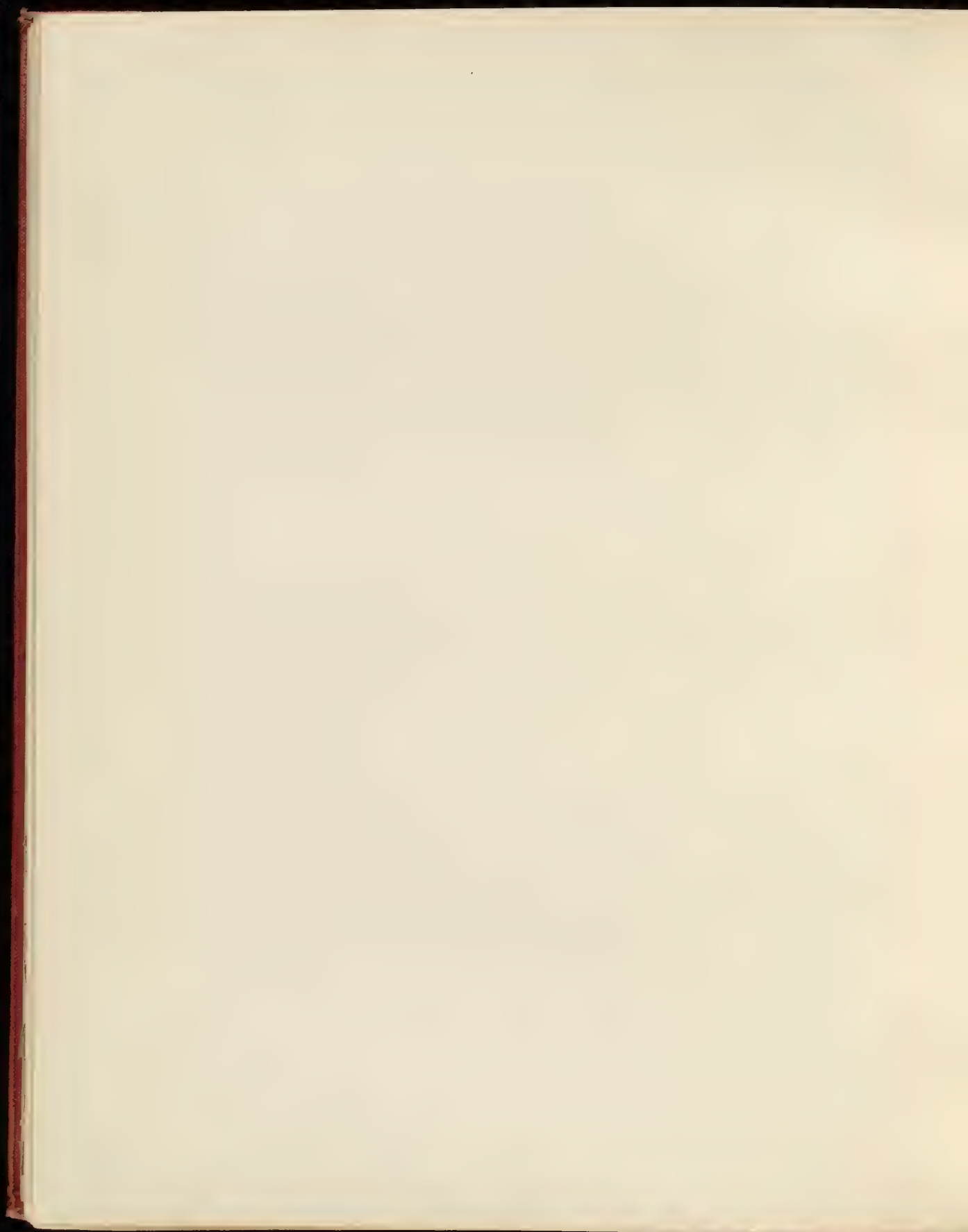


VICOBELLO, NEAR SIENA.
THE PARTERRE FROM THE CASINO.





VICOBELLO, NEAR SIENA.
THE PARTERRE LOOKING TOWARDS THE CASINO.



thickets, which are very much in fashion about here, and are formed in this way and for this purpose. Upon an elevated piece of ground they plant a diameter of about fifty paces with all sorts of evergreens, intersected with very narrow covered paths, and surrounded with a small ditch. In the middle of this thicket is an open space, where the huntsman, towards the end of November, places himself, provided with a silver whistle and some tame thrushes, tamed for the purpose, and, by means of these and bird-lime, disposed about in the different little lanes or runs, they sometimes catch two hundred thrushes in a single morning.'

About a mile outside Siena is the Villa Sergardi, with another and rather larger garden theatre. It is placed at the termination to a courtyard abutting on to the casino, and is raised

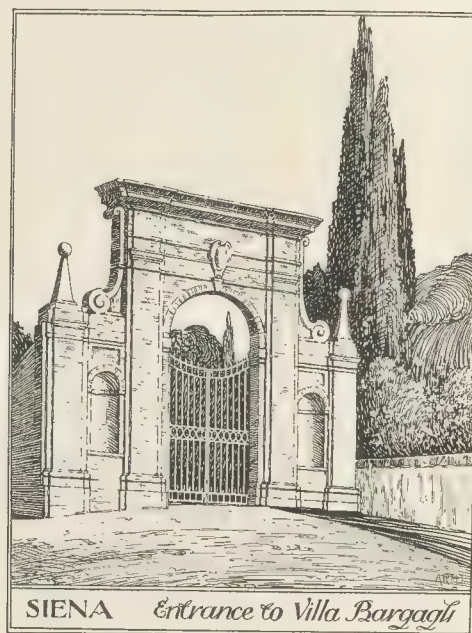
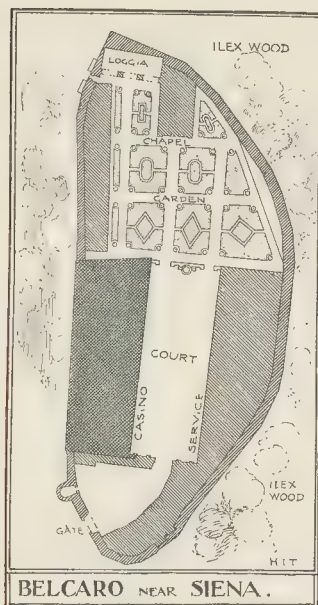


VILLA SERGARDI NEAR SIENA *The Garden Theatre.*

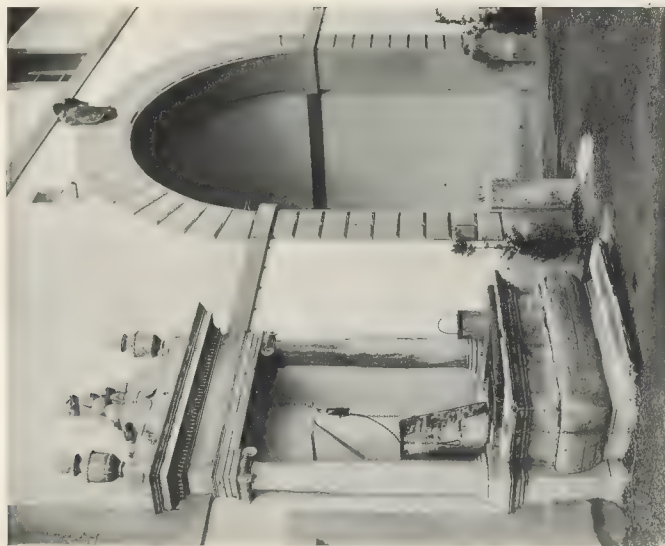
about three feet above the ground level. The wings are much higher and more substantial than at the Villa Gori, and the stage, instead of being flat, slopes upwards towards the background.

Some three or four miles from Siena lies the fortress villa of Belcaro, magnificently situated upon an ilex-covered hill, with wide panoramic views in every direction. Entering through an irregular court, we pass to the oblong court in front of the casino, whence a gate admits to the little orange garden and family chapel. The whole is surrounded by a high wall, and has quite the appearance of a mediæval castle.

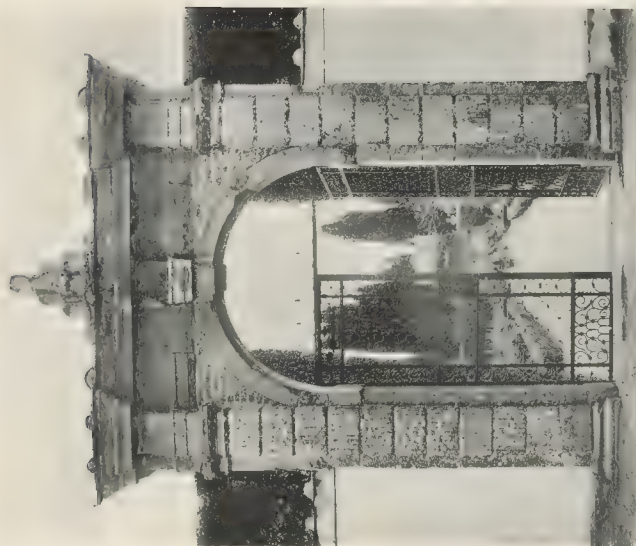
Upon the other side of Siena is the Villa Bargagli, the gardens of which have entirely disappeared, but the fine entrance-gateway here illustrated still remains.



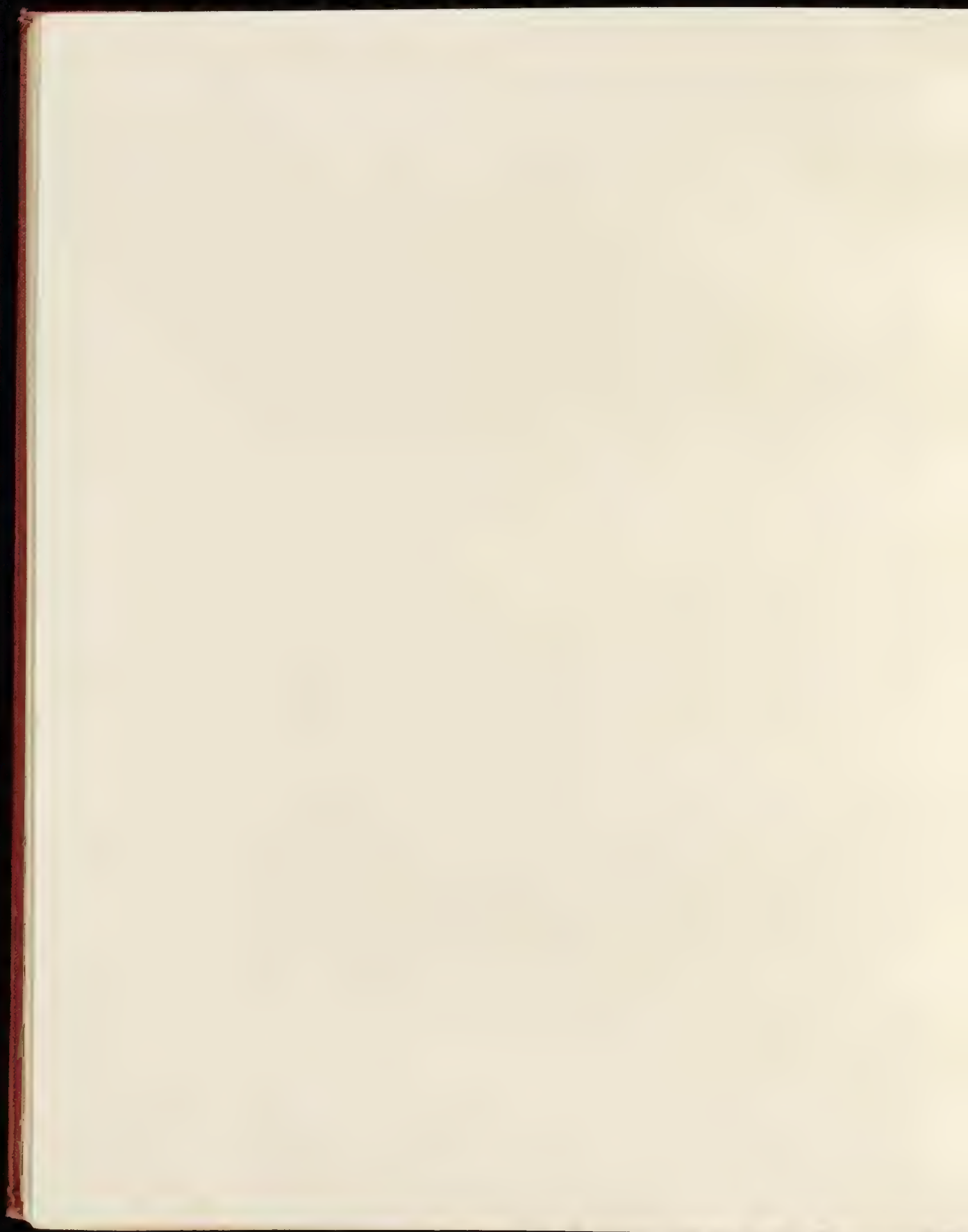
VICOBELLO, NEAR SIENA.



WELL IN THE ENTRANCE COURTYARD

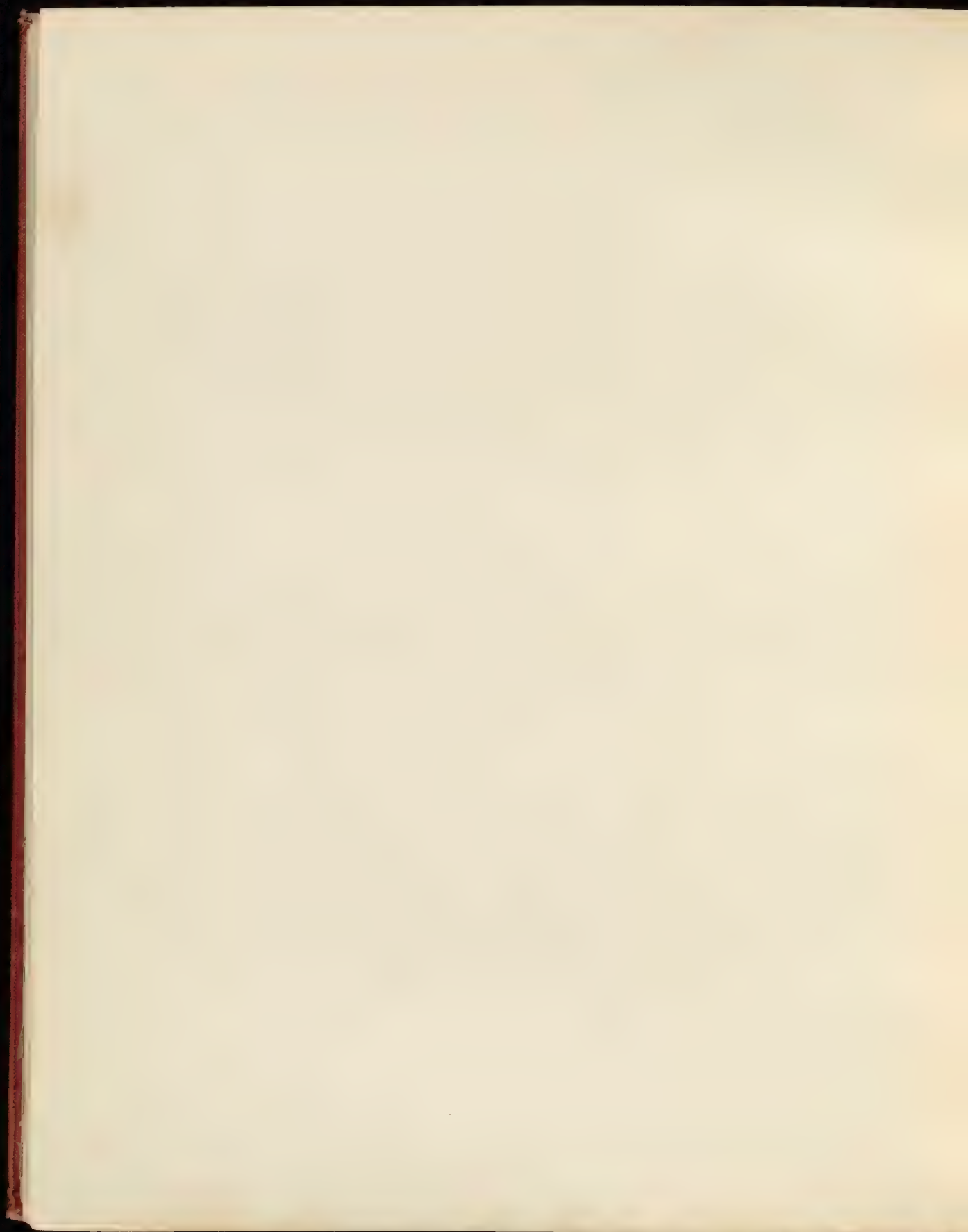


CAVIL WAY TO THE TACTURE



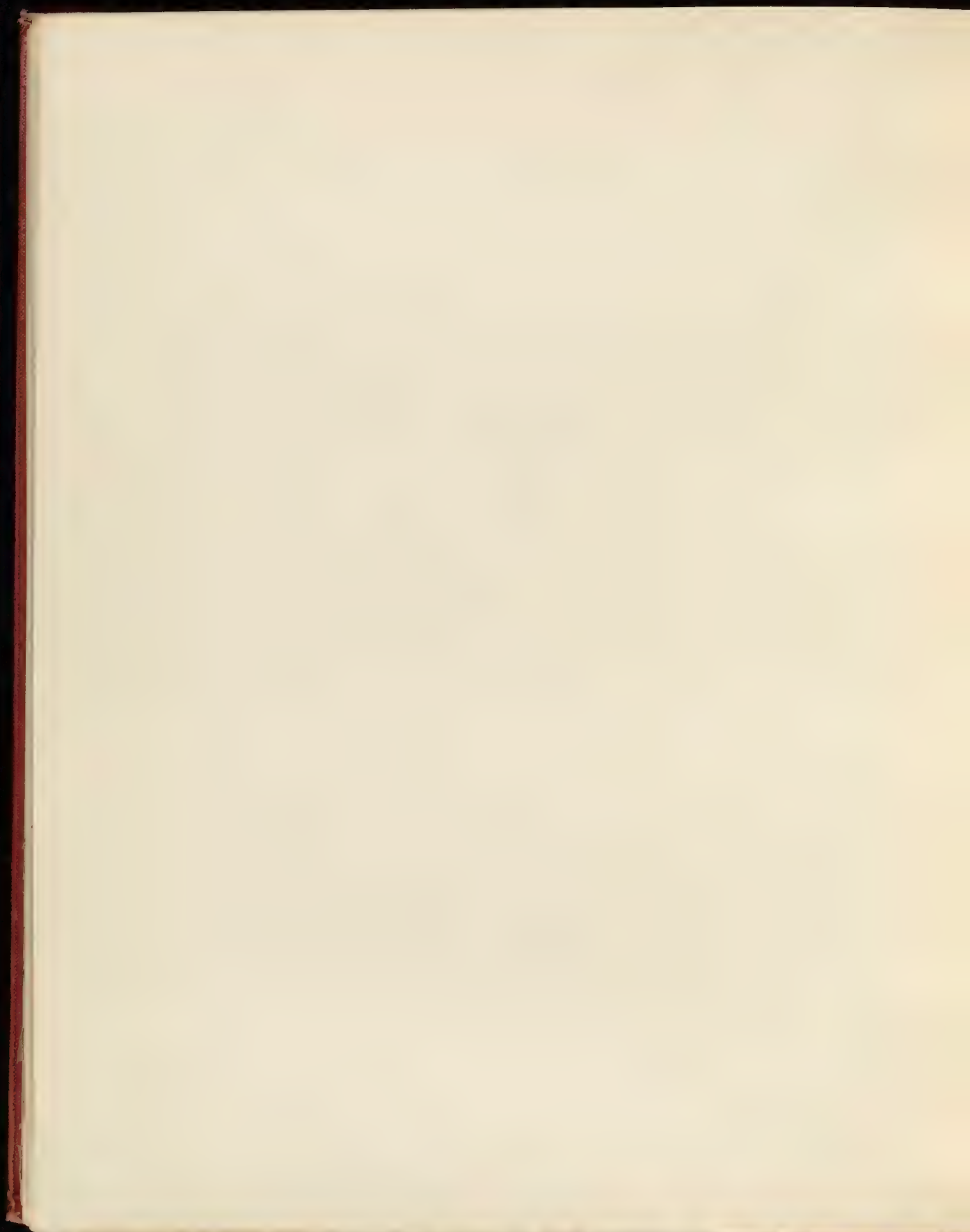


THE VILLA GORI, SIENA.
THE CASINO AND ILEX TUNNELS.





THE VILLA GORI. SIENA.
THE GARDEN THEATRE.



THE ROYAL PALACE OF THE QUIRINAL

PLATES 62, 63, 64, 65, 66

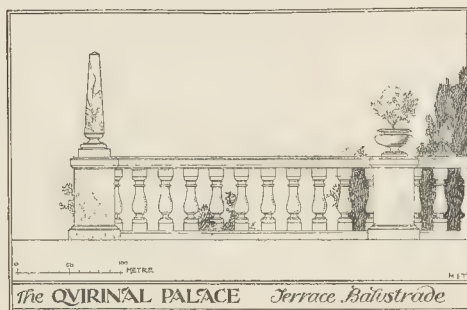


ALTHOUGH situated in the very heart of Rome, all is quiet and peaceful when once within the gateway of this delightful retreat; having passed the porter's lodge, we are completely shut out from a crowded, busy world, and may wander with pleasure for hours in a garden of shady walks, gay flowers, and noble trees. The situation has always been considered a very healthy one, and John Evelyn notes: 'The garden which is called the Belvedere di Monte Cavallo, in emulation of that of the Vatican, is most excellent for ayre and prospect, its exquisite fountains, close walks, grots, piscinas, or stews for fish, planted about with venerable cypresses, and refreshed with water, music, avairies, and other rarities.' The engraving reproduced on Plate 66, from Falda's work, illustrates clearly the design of the garden as it appeared about the middle of the seventeenth century, laid out with numerous simple squares, each surrounded by a low hedge of myrtle, laurel, or box, some enclosing thickets of ilex, others laid out in set designs with fountains. Intersecting alleys of cypresses extend across the garden. The plan of Rome by Giambattista Nolli, dated 1748, shows that the garden remained in practically the same condition at this date, except that the small garden on the extreme right of Falda's view is laid out as a parterre, in which condition it still remains. According to Nolli's plan there were altogether fifty-nine of these square parterres, which were all exactly similar, and which, in their lack of variety, must have been somewhat monotonous. The Palace of the Quirinal consists of an oblong courtyard, round which the buildings are ranged; a long wing extends eastward the entire length of the garden. The northern boundary is entirely devoted to the stables, around a courtyard which upon Nolli's plan is indicated as the Cortile della Panateria. The huge hydraulic organ, illustrated in Plate 65, was constructed in 1596 and restored by Gregory XVI.; it is placed at one end of this court, upon a much lower level than the palace, and consists of a large open salon, everywhere richly decorated with rococo ornament, the organ occupying the centre of the design; on either side are small recesses, one with life-size figures of Vulcan and his assistants at a forge, with Cupids working lustily at the bellows; a similar recess upon the opposite side was probably a chamber prepared with surprise fountains.

De Brosse, who visited the gardens in 1739, remarks upon their healthy position, which had induced the Pope to abandon the Vatican in favour of the higher situation of the Quirinal. He

says :—'The Pope has always inhabited this palace since the commencement of his reign, and the Vatican has been deserted. It is certainly better as regards situation and comfort than the latter; the mass of buildings serve to house his dependents, and although not so large as the Vatican, it is very spacious. The gardens are large and handsome. There are numerous fountains and a summer-house containing a Mount Parnassus, where Apollo and the Muses give, if you wish to hear them, a concert by the aid of water-pipes. Before the palace the level of the ground falls very abruptly, which, combined with a large tower, gives a fortified look to the place.' In the present day the gardens have been somewhat modernised.

The principal entrance to the palace is from the Piazza di Monte Cavallo, and from here the gardens are entered at the south-east corner, whence a long drive leads their entire length to the Royal apartments. The Palm Walk, illustrated in Plate 63, now occupies the central part of



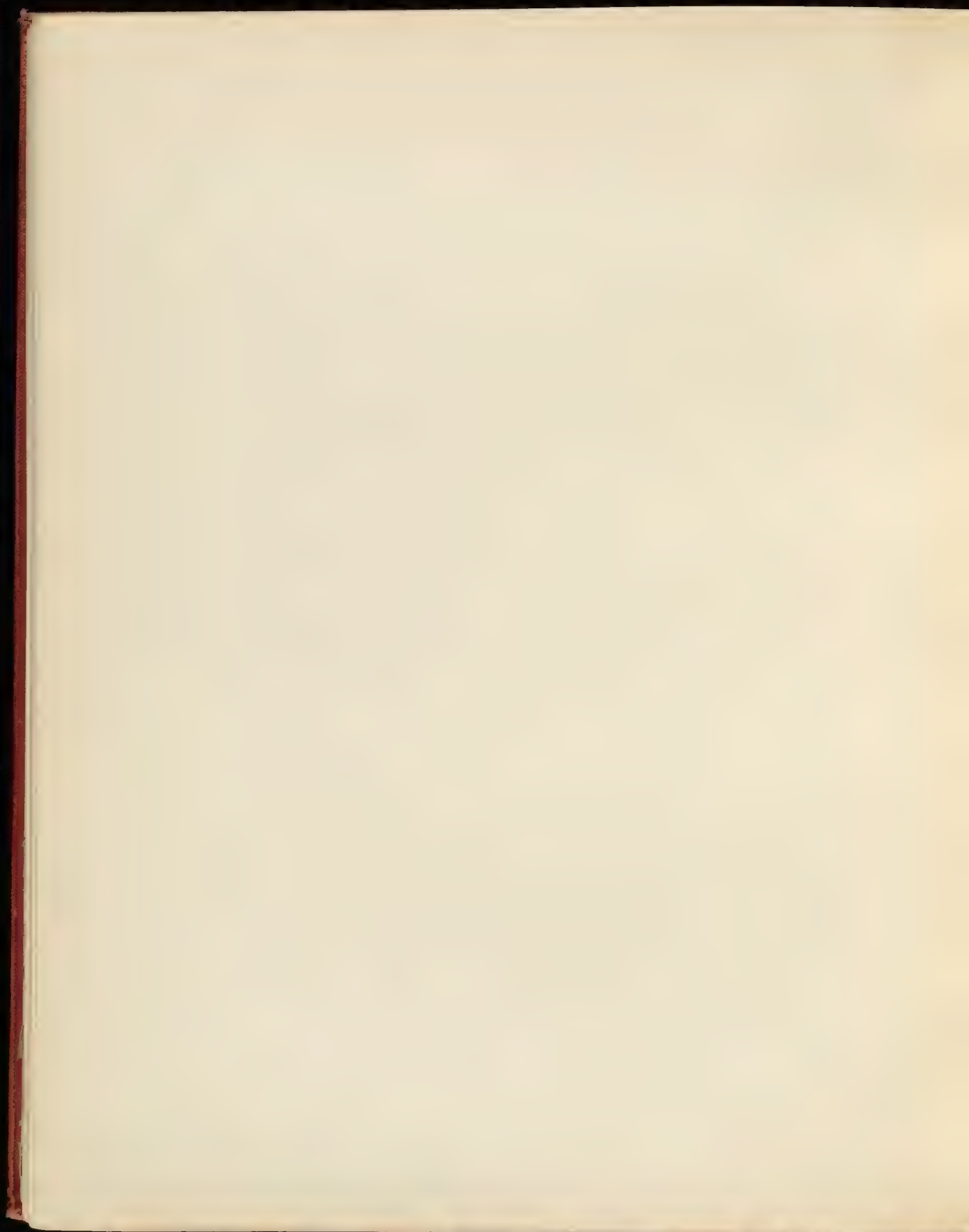
the garden, and on either side are shady tunnels of ilex, by one of which we reach the grass parterre in front of the principal terrace, passing on our way the secret fountains shown on Plate 65, where numerous jets of water suddenly spurt up from the earth, in a way that may be most unpleasant. At one end of the grass parterre is the fountain of Venus—a marble group of Venus and her attendants bathing at a pool, with groups of lilies and other water-flowers.

A magnificent sundial—which in Italy is a rare feature—and marble vase occupy prominent positions upon richly decorated circular pedestals; near by is the raised terrace in front of the palace shown upon Falda's print as the Piazza della Cisterna, with a handsome marble balustrade, which is shown on Plate 65, and of which we give a measured drawing.

From the little terrace garden adjoining one looks over a panorama of all Rome, with the dome of St. Peter's and the Vatican in the middle distance rising from above a multitude of houses and palaces.

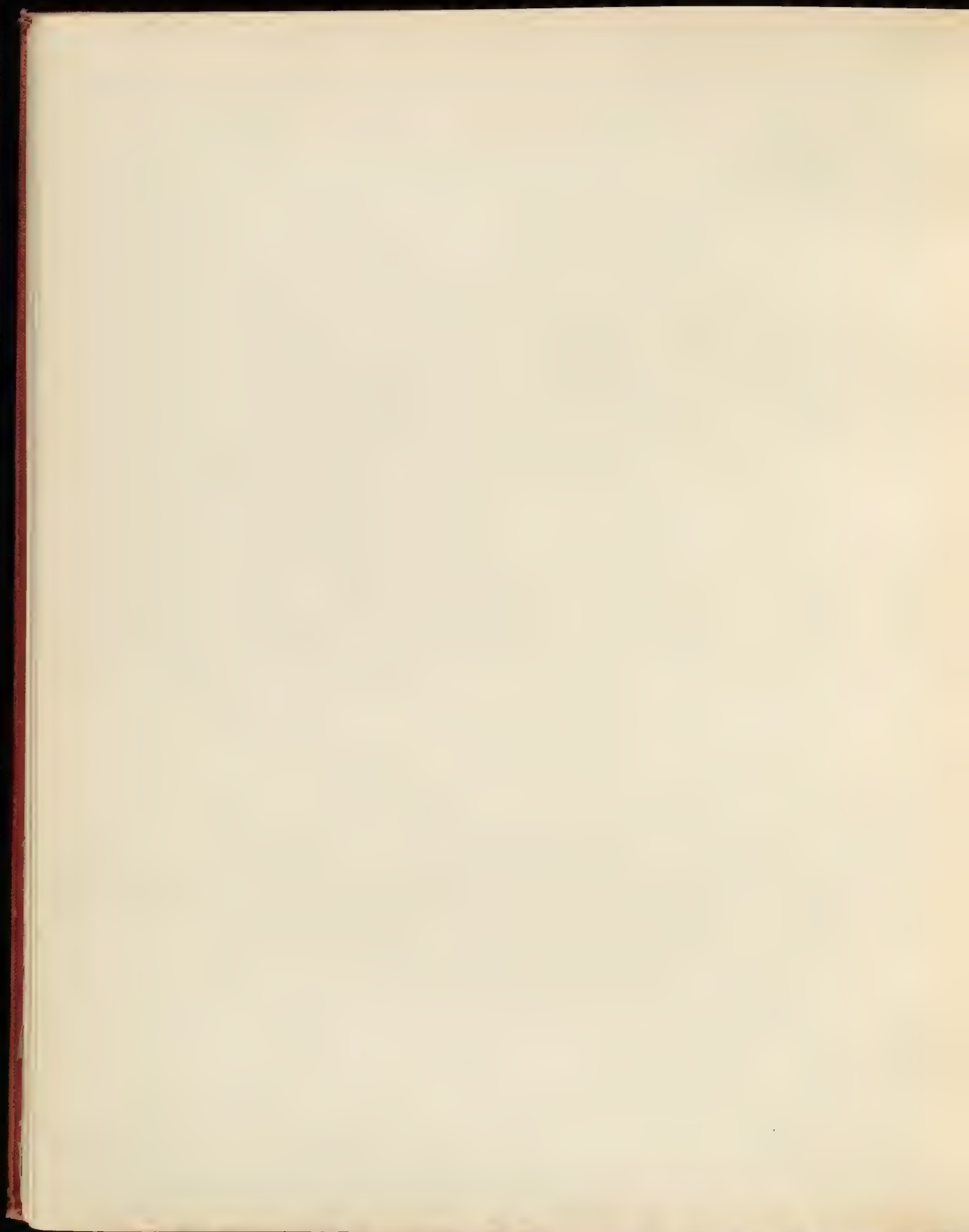


THE ROYAL PALACE OF THE QUIRINAL, ROME.



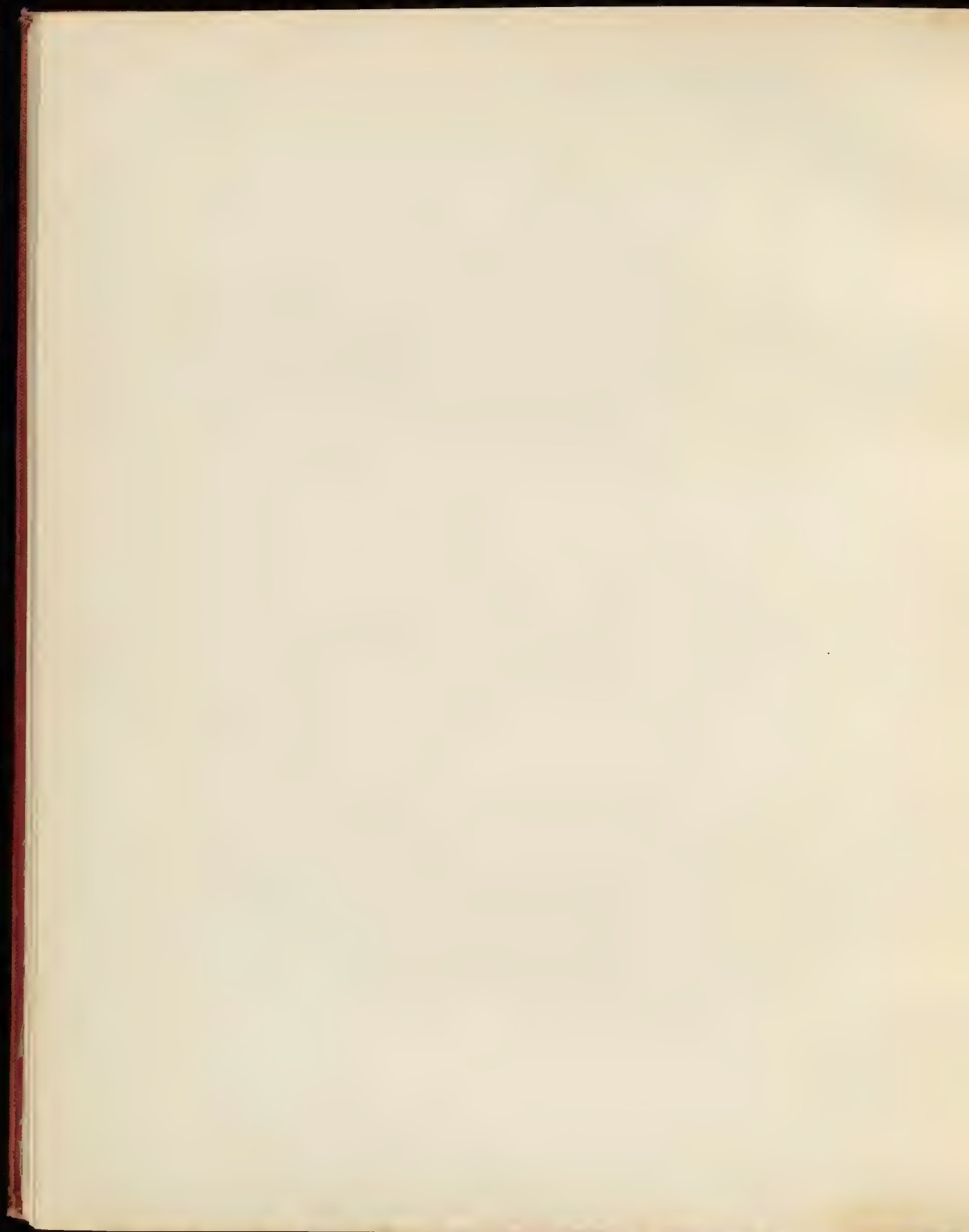


THE ROYAL PALACE OF THE QUIRINAL
THE PALM WALK.





THE ROYAL PALACE OF THE QUIRINAL
THE FOUNTAIN OF VENUS.



THE ROYAL PALACE OF THE QUIRINAL, ROME.



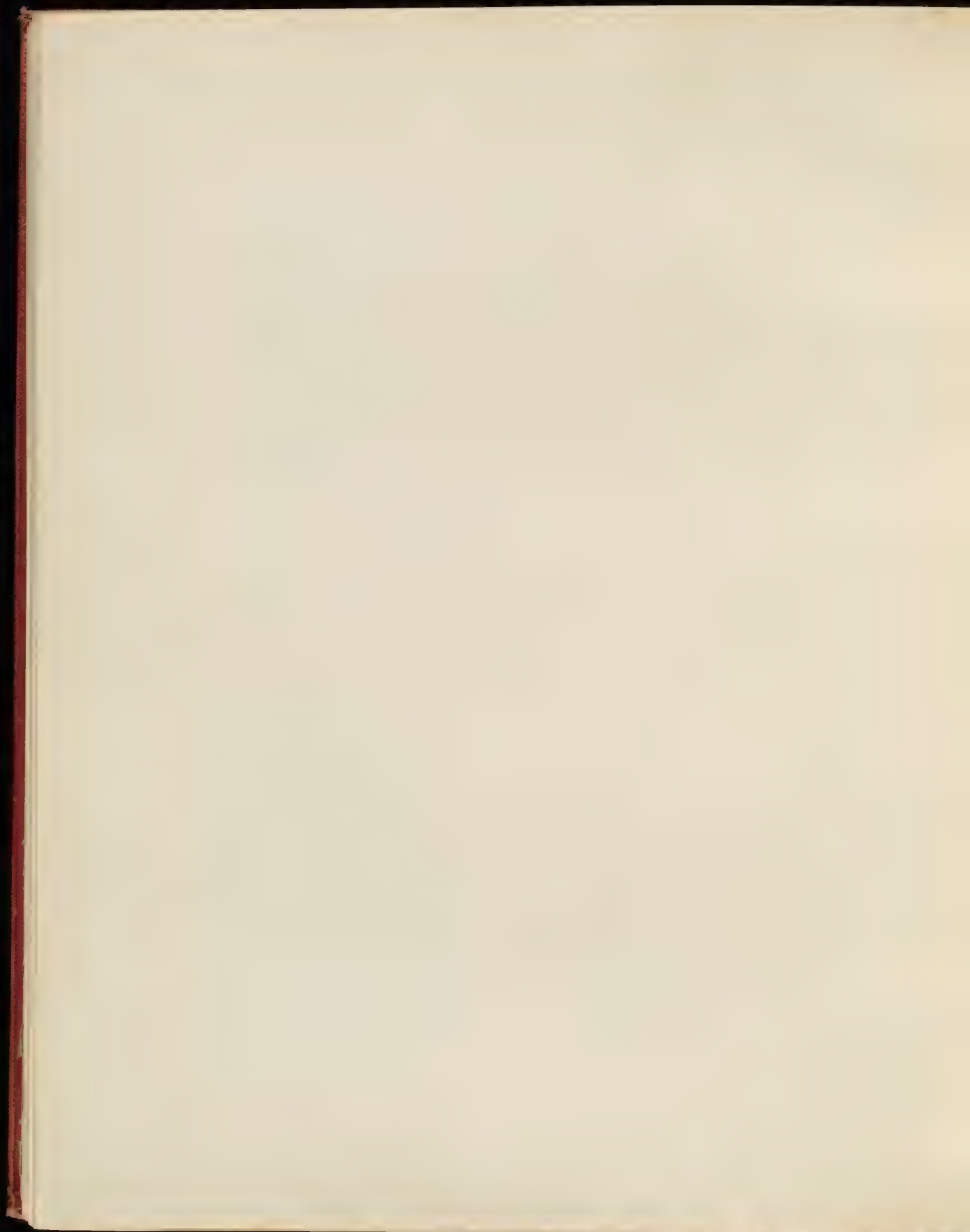
APOLLO FOUNTAIN

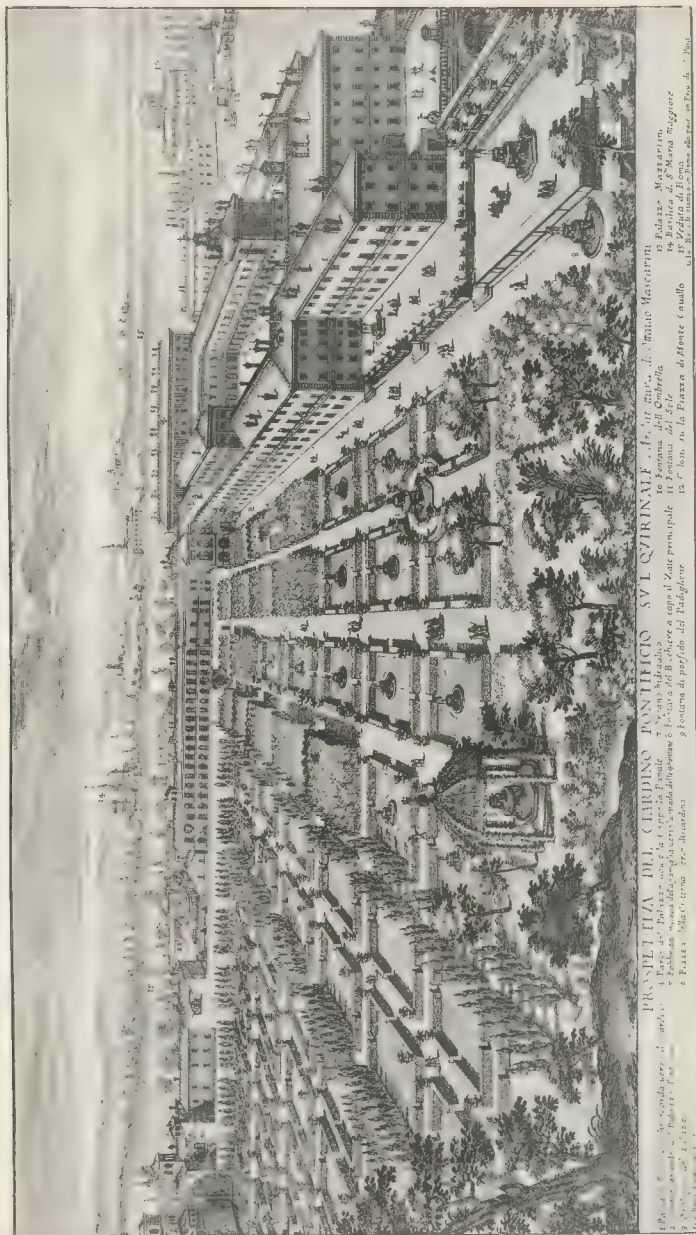


STAIRWAY NEAR THE TEMPLE

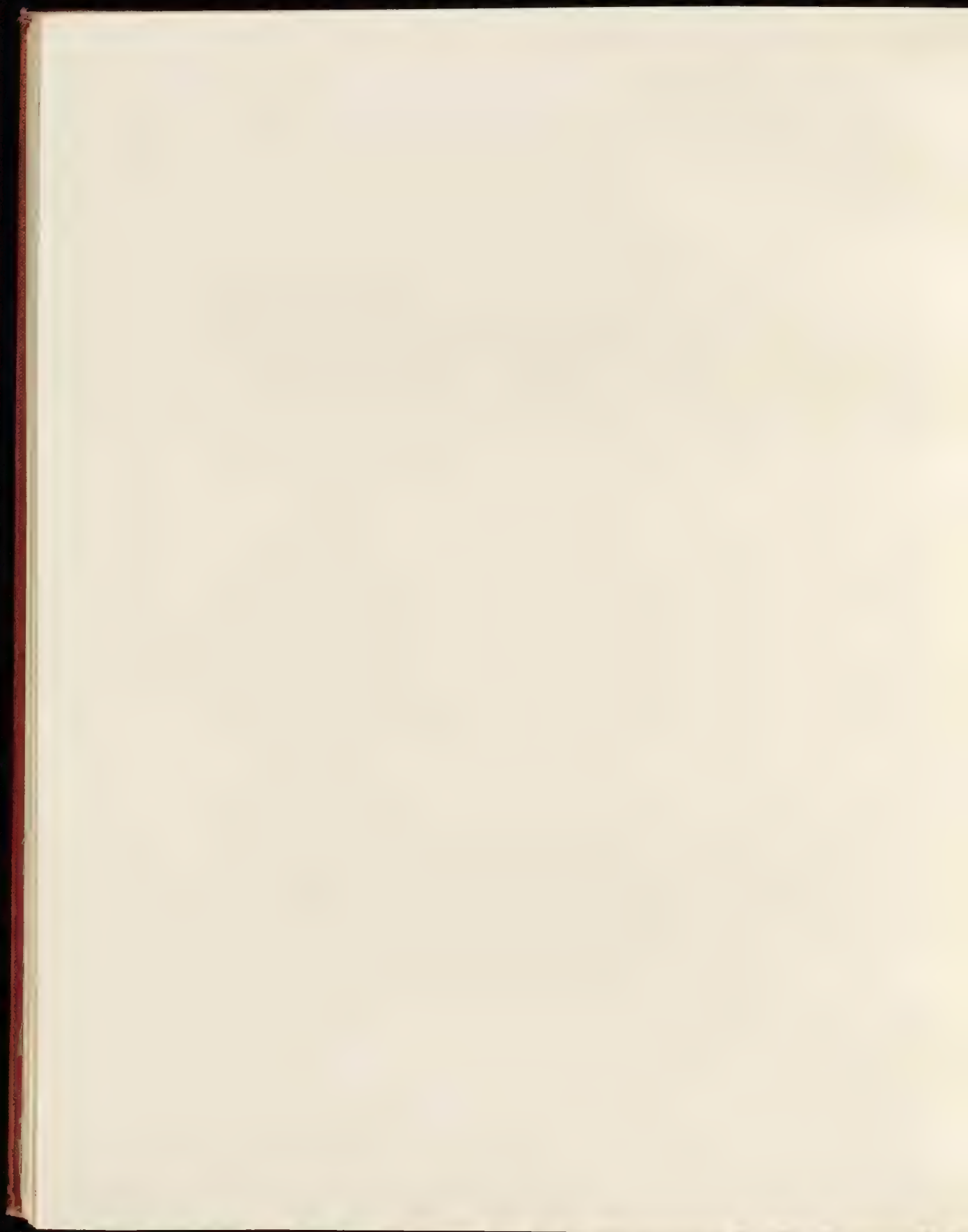


THE WATER ORGAN.





THE ROMAN PALACE OF THE QUIRINAL, ROME. (From an Engraving by G. Battista Foldes, about 1631)



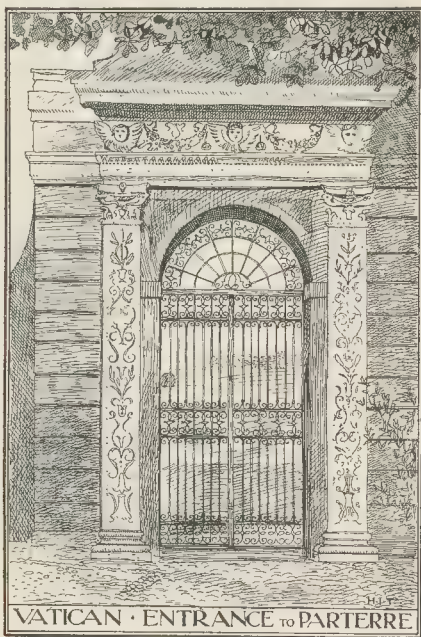
THE VATICAN GARDENS, ROME

PLATES 67, 68, 69, 70, 71, 72, 73, 74



FROM very early days the ground now occupied by St. Peter's and the Vatican has been a sacred spot. It was the last of the fourteen districts into which the Emperor Augustus divided the city. The famous gardens of Domitian and Agrippina were laid out here, and here also was the great Circus of Caligula, with its lofty obelisk that occupies the centre of Bernini's colonnade, and enjoys the unique distinction of never having been levelled to the ground since the day of its erection. Upon the fall of Rome this district became deserted until, in 848, the Saracens having been utterly routed at Ostia, numerous slaves were brought to Rome and set to labour in restoring its walls, and Leo IV. continued the work of his predecessor in building up the walls of the great palace which has ever since been known as the Vatican. Of the gardens as they existed in those days, it would be difficult to form any very accurate idea, and they were probably only first laid out in an ornamental form when Sixtus IV. was Pope. What was done at this period we cannot say, but some few years later more extensive works were carried out, first under the direction of Raphael and then by Antonio da Sangallo the younger; though since then the gardens have been much altered, they still show traces of the works executed at this time. In 1845 the grounds of the Hospital of Santo Spirito were added to their area. Evelyn, who came to Rome in 1644, remarks on the many stately fountains in the gardens, 'especially two casting water into antique lavers, brought from Titus' baths, some fair grotts and water-works, that noble cascade where the ship dances, with divers other pleasant inventions, walks, terraces, meanders, fruit-trees, and a most goodly prospect over the greatest part of the city. One fountain under the gate I must not omit, consisting of three jettons of water gushing out of the mouths or probosces of bees, the arms of the late Pope' (Urban VIII., Barberini). Two immense courtyards, one known as the Giardino della Pigna, occupy the greater part of the area of the palace; at the present time the gardens are not kept up as they should be, and it is to be hoped that the day is not far distant when they may once more be worthily maintained. The palace extends along the whole of the eastern side of the gardens, a distance of about four hundred yards, separated by a roadway gradually inclining towards the principal entrance in the north-east corner. From here we reach the broad terrace overlooking the great parterre, with the magnificent view of the dome of St. Peter's illustrated

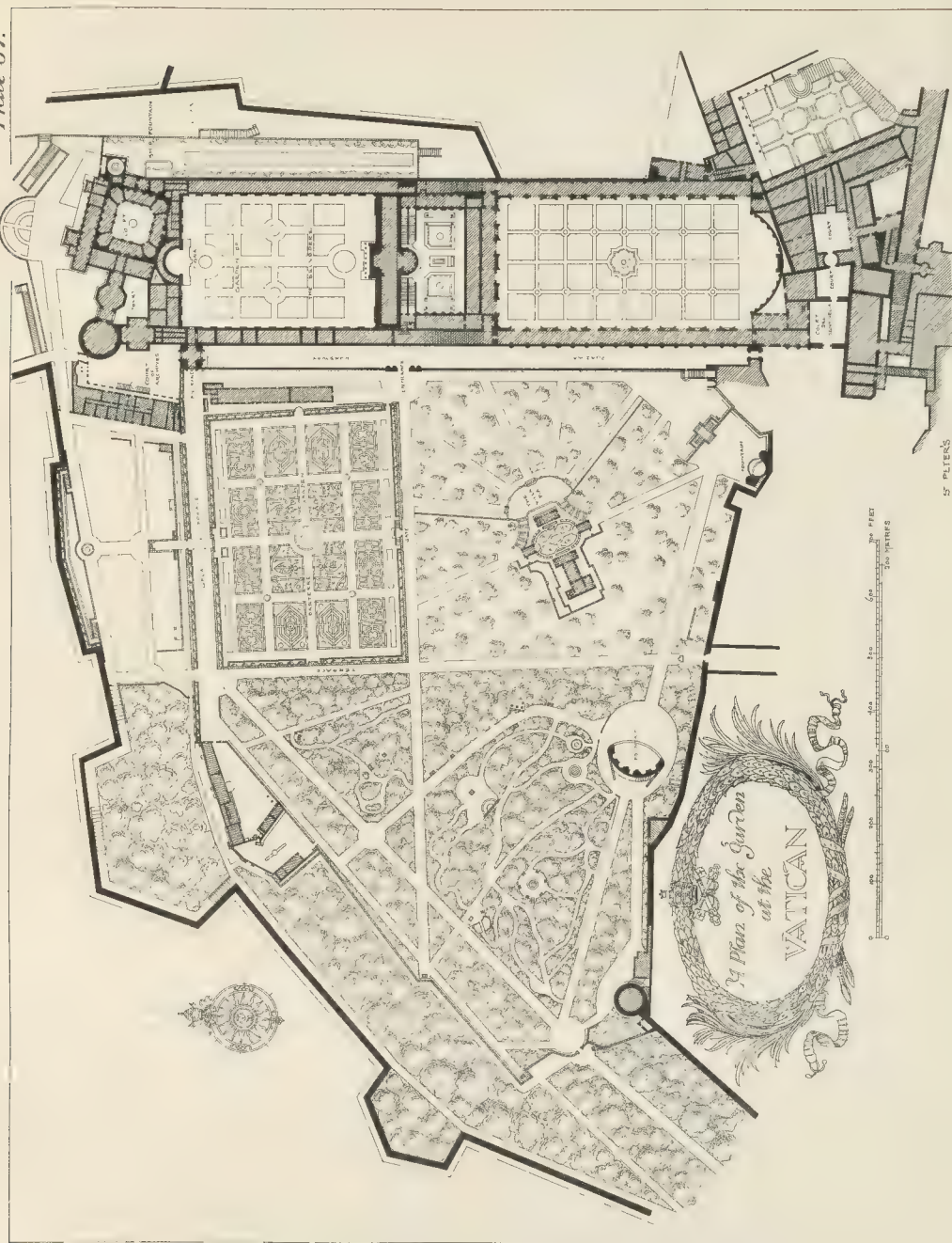
on Plate 69. The parterre is divided into sixteen compartments, in four of which the Papal arms are worked in cut box; an immense basin and fountain occupy the centre. The labour involved in levelling such a large area was an immense undertaking. Upon the side nearest St. Peter's is an entrance gateway, with wrought-iron gate of graceful design and proportion, and beyond an

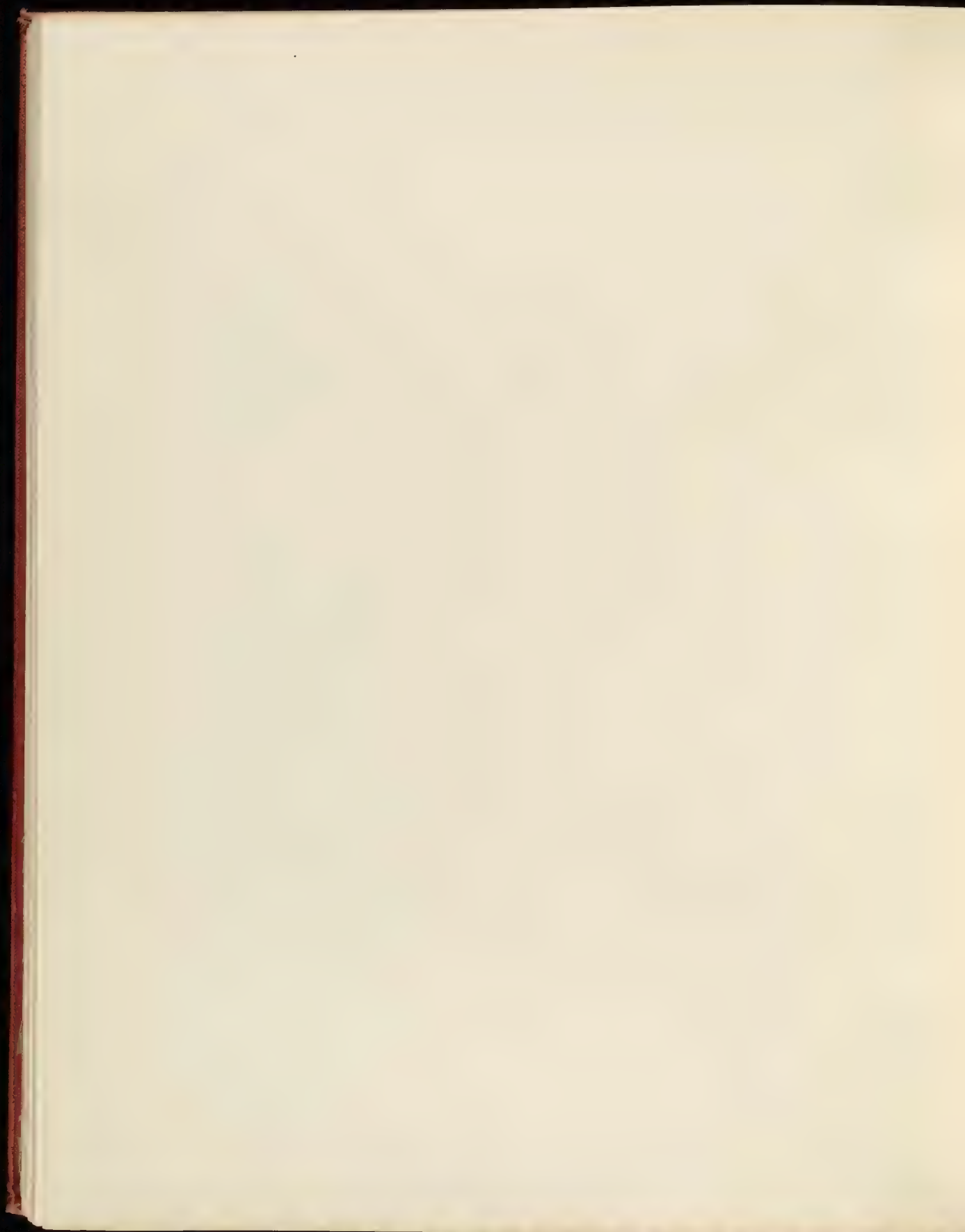


alley leads to the oval courtyard before the exquisite little garden residence built for Pius IV. in 1560 by the Neapolitan architect Pirro Ligorio. It lies somewhat in a hollow, and is said to have been built in imitation of the ancient villas, of which Ligorio is reported to have made a special study. He came from a distinguished family, and his antiquarian studies drew him to Rome at a time when so many old ruins were being brought to light. He was recommended to the Pope as one of the architects worthy of being employed at St. Peter's, but the only work he is known to have executed there is the mausoleum of Paul IV. But he was entrusted with the architecture of this little garden casino. On Plate 68 we give a plan and section of the casino. An open portico overlooks a small pool, where gold and silver fish dart fascinatingly about among the mossy reeds; on either side a ramp leads to the two exquisite little porches shown upon Plates 70 and 72; these

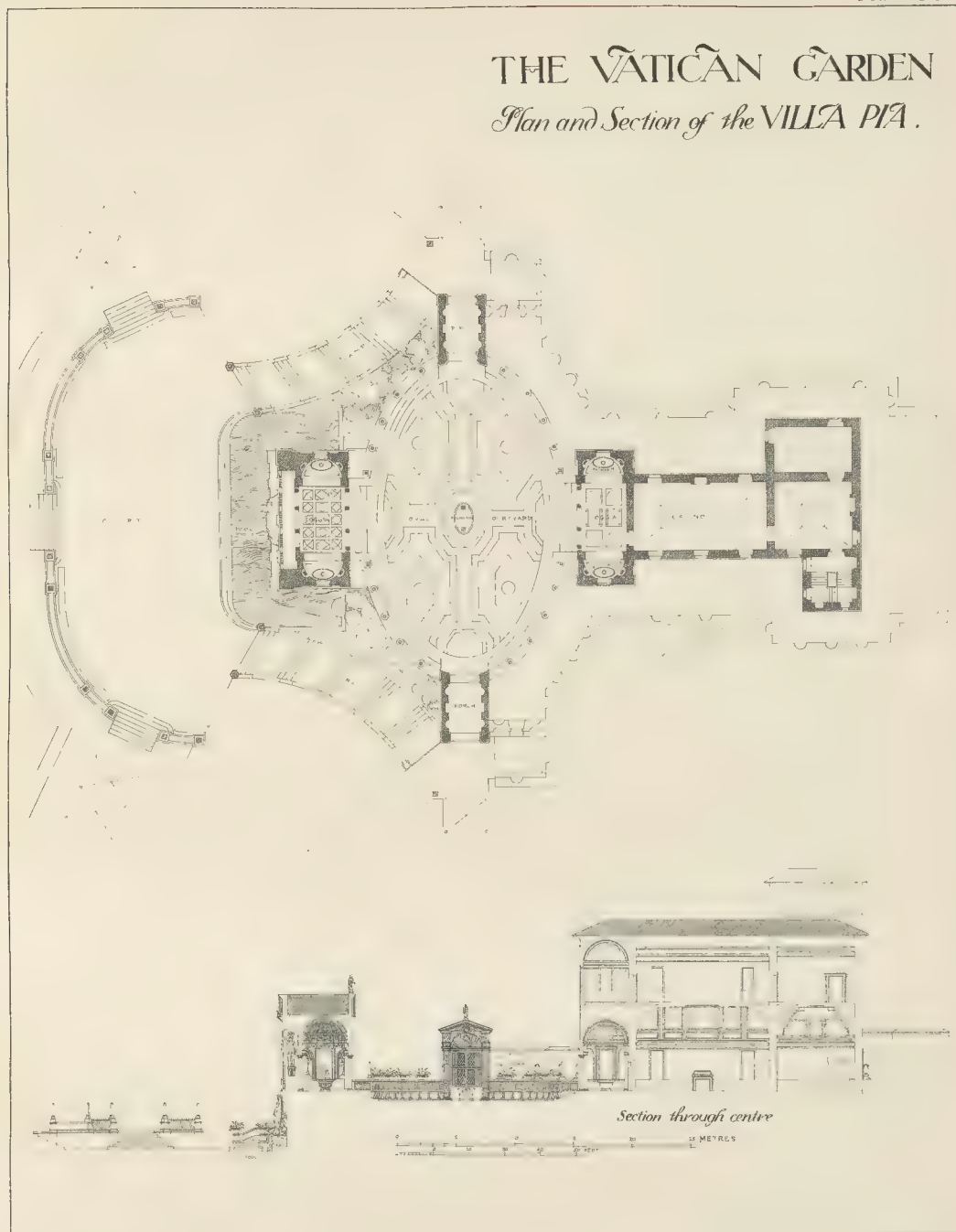
are paved with different coloured marbles and cleverly decorated with stucco and pebble work. Through the porches we enter the open courtyard in front of the casino. This is paved with two-coloured stones, and surrounded by a low boundary wall with vases and cacti; a seat runs almost entirely round the court. In the centre is a fountain designed by Gio. Vasanzio, called *Il Fiammingo*; two little groups of children mounted on dolphins occupy either end (see Plate 71).

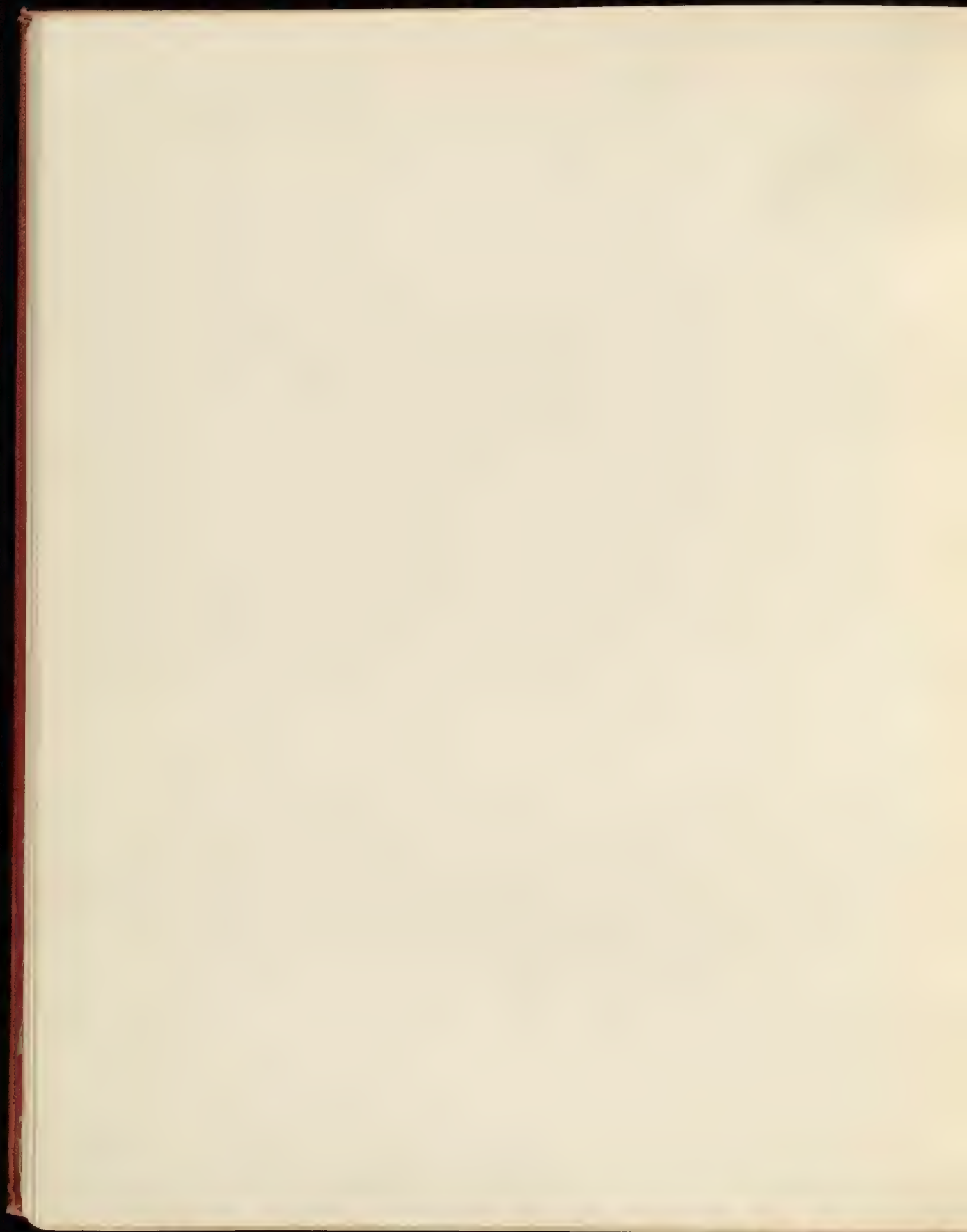
The hillside rises abruptly behind the casino, and into this hillside a deep area has been cut to surround the building and render it impervious to damp. The whole of the exterior of the casino is covered with exquisite and varied stucco ornamentation, frescoes and mosaics, carried out by a band of excellent artists under the direction of Marc Antonio Amulio, a Venetian who, in 1561, was decorated by Pope Pius IV. for his services.





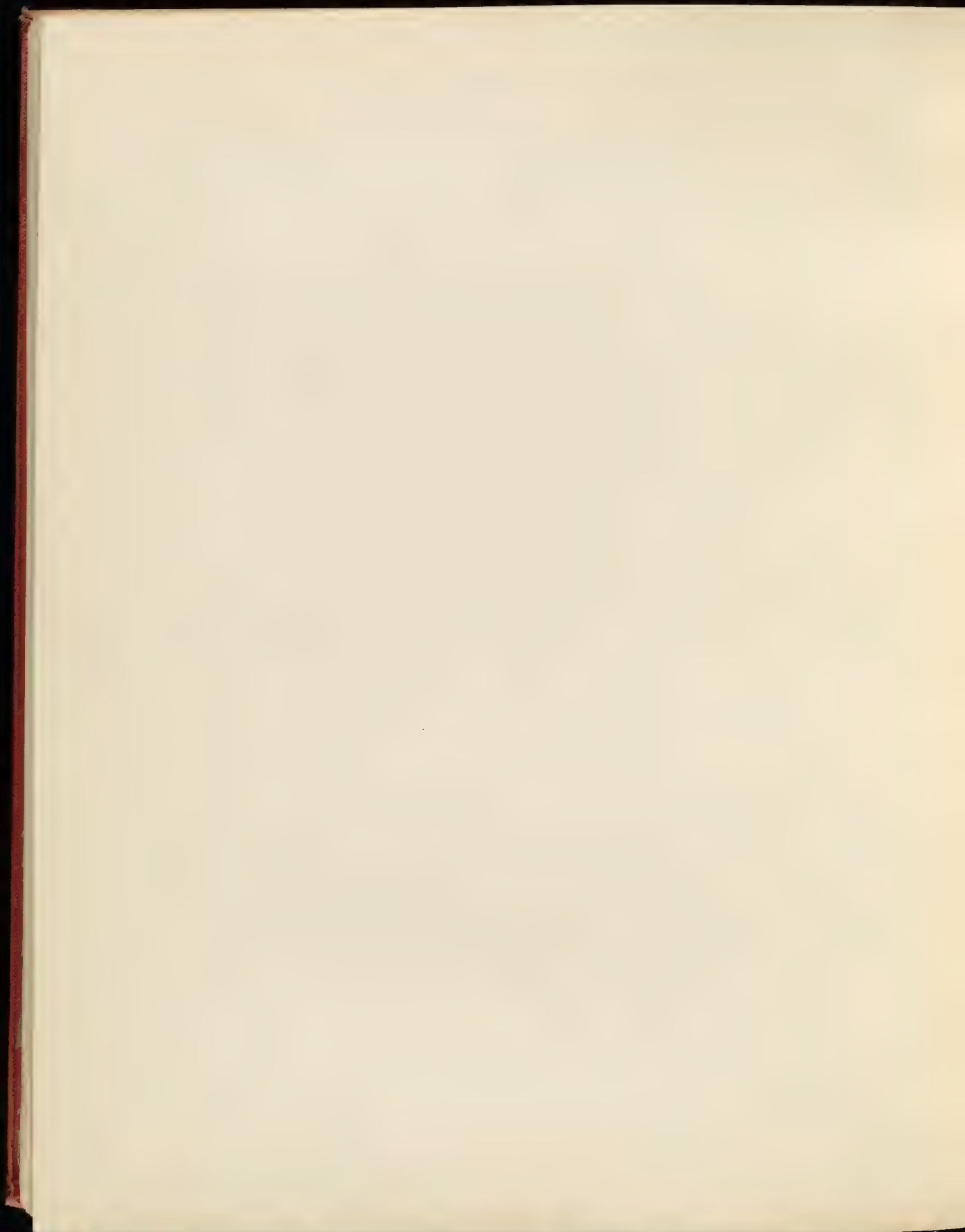
Section through centre





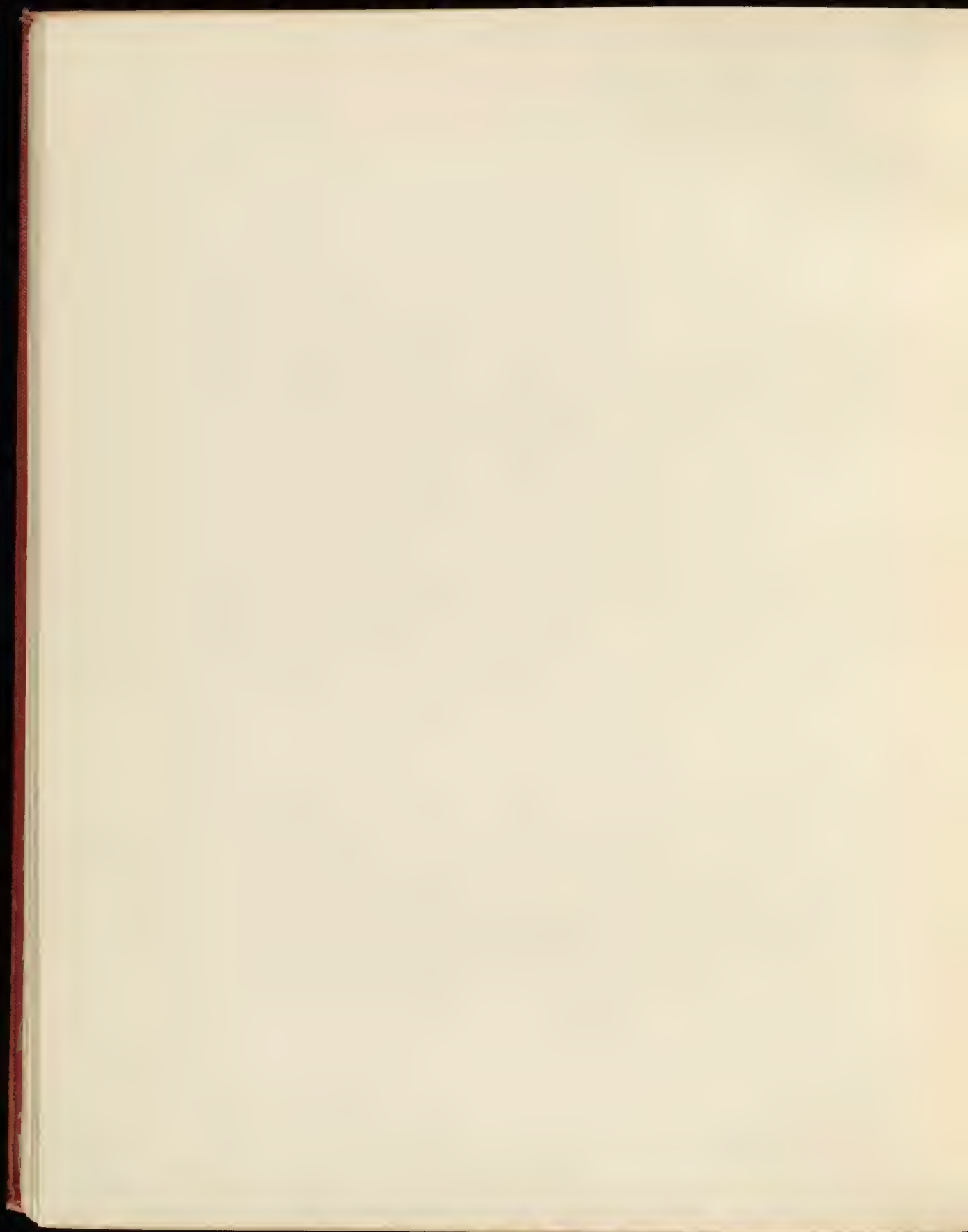


THE VATICAN GARDEN, ROME
GENERAL VIEW TOWARDS ST. PETERS



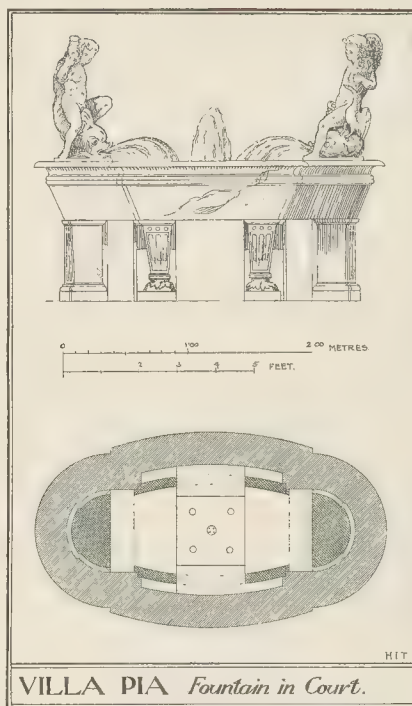


THE VATICAN GARDEN, ROME.
ENTRANCE TO THE VILLA PIA.



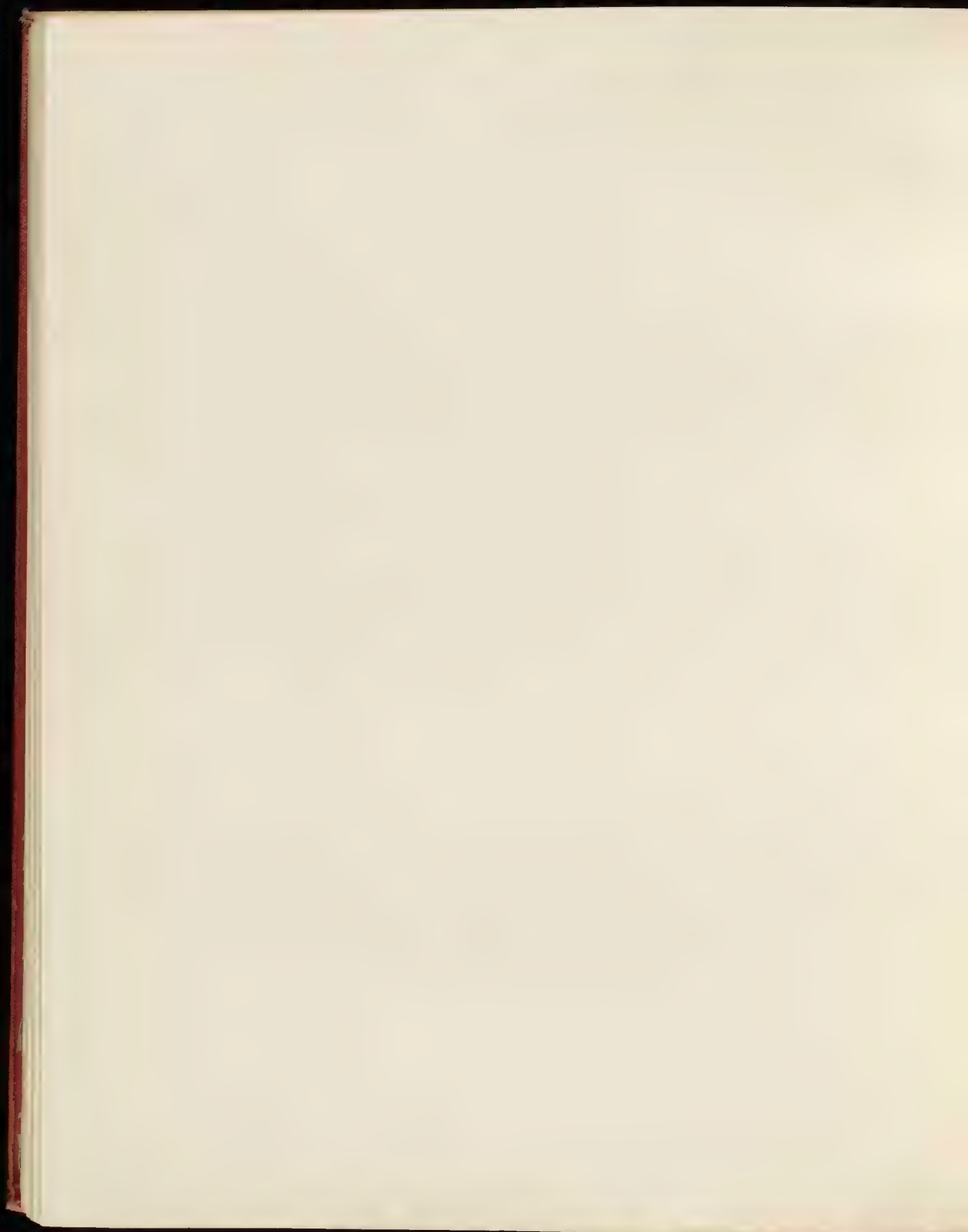
A comparison of Falda's plan and the engraving of Nolli¹ shows that some time in the first half of the eighteenth century the 'giardino segreto' underwent considerable embellishment. Falda shows it as a square orange garden divided into four plots, whilst Nolli shows the garden much in its original condition.

The remainder of the grounds are almost entirely devoted to woods, intersected by shady paths, a wild woodland 'where in April days ten thousand odorous cyclamen flowers flush with crimson all the moss beneath the trees.' Along the west side of the palace is a terrace garden overlooking the city, and here is Bernini's beautiful bronze ship executed for Paul V., illustrated on Plate 73. Its hull and rigging are still in a good state of preservation, and through its portholes grin little miniature cannon; behind, in a large niche against the wall, sits Father Neptune, gravely watching over the quiet scene.



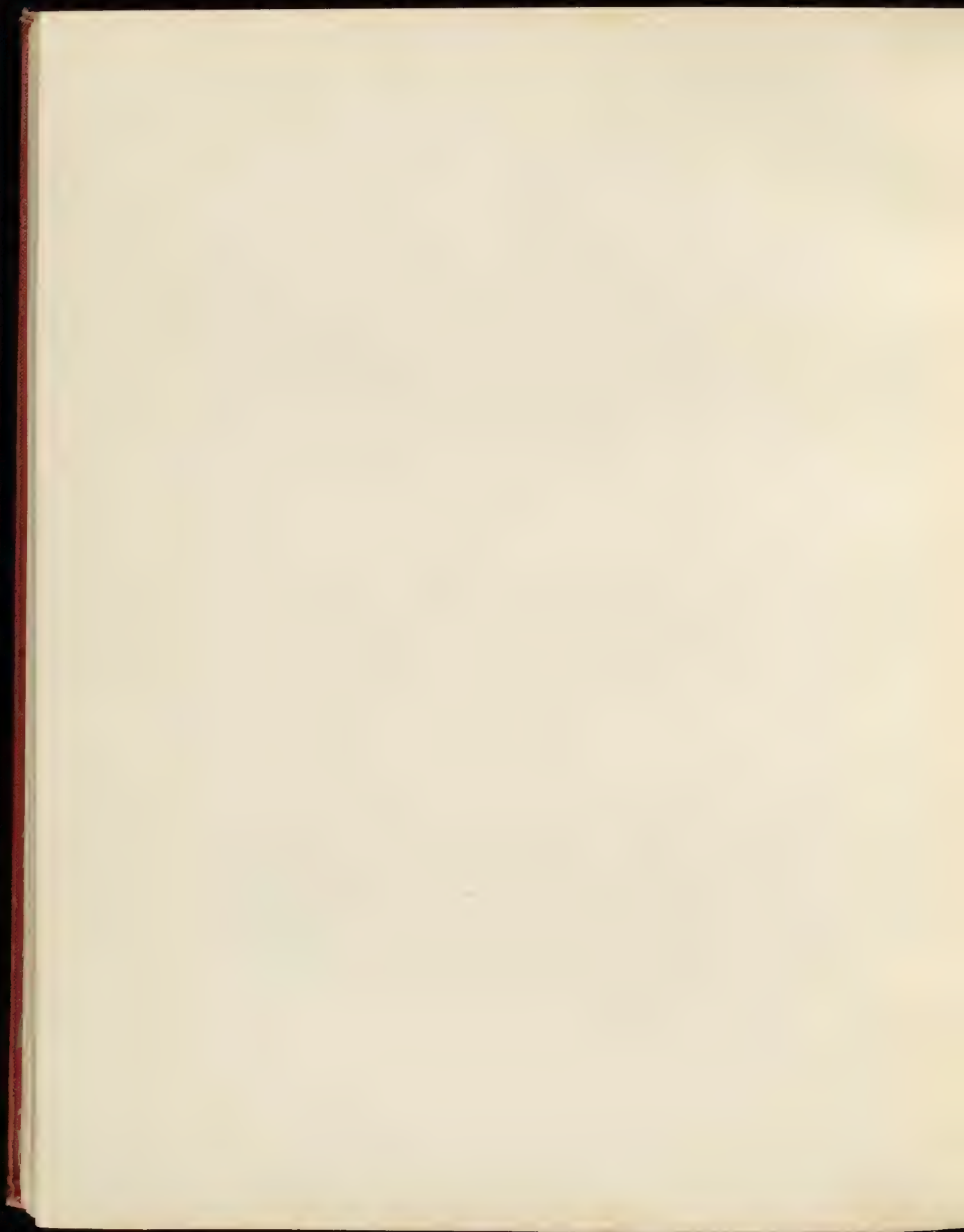
VILLA PIA *Fountain in Court.*

¹ 'Nuova Pianta di Roma,' MDCCXLVIII.



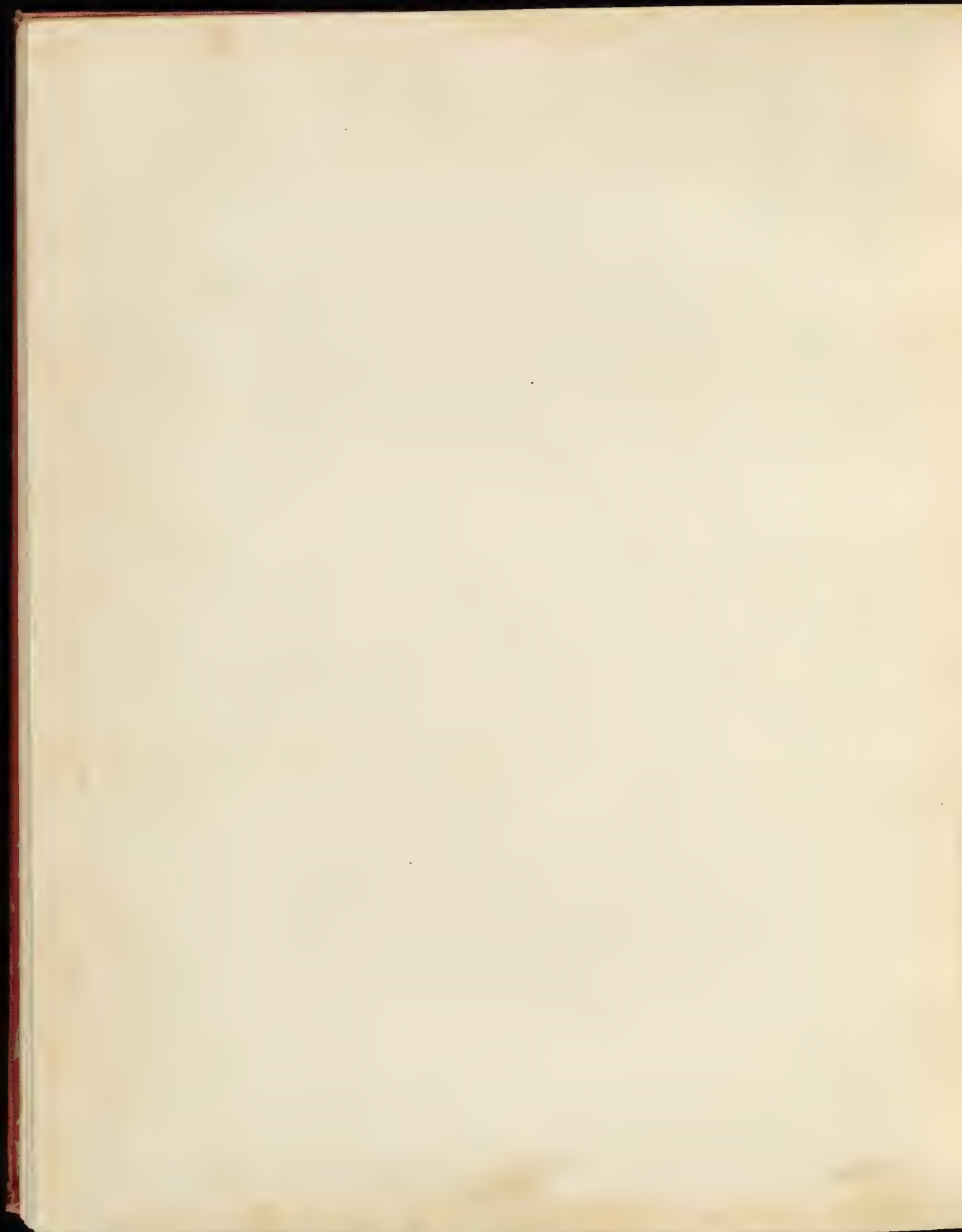


THE VATICAN GARDEN, ROME.
FOUNTAIN IN THE COURTYARD OF THE VILLA PIA.





THE VATICAN GARDEN, ROME.
COURTYARD OF THE VILLA PIA.



THE VATICAN. ROME.



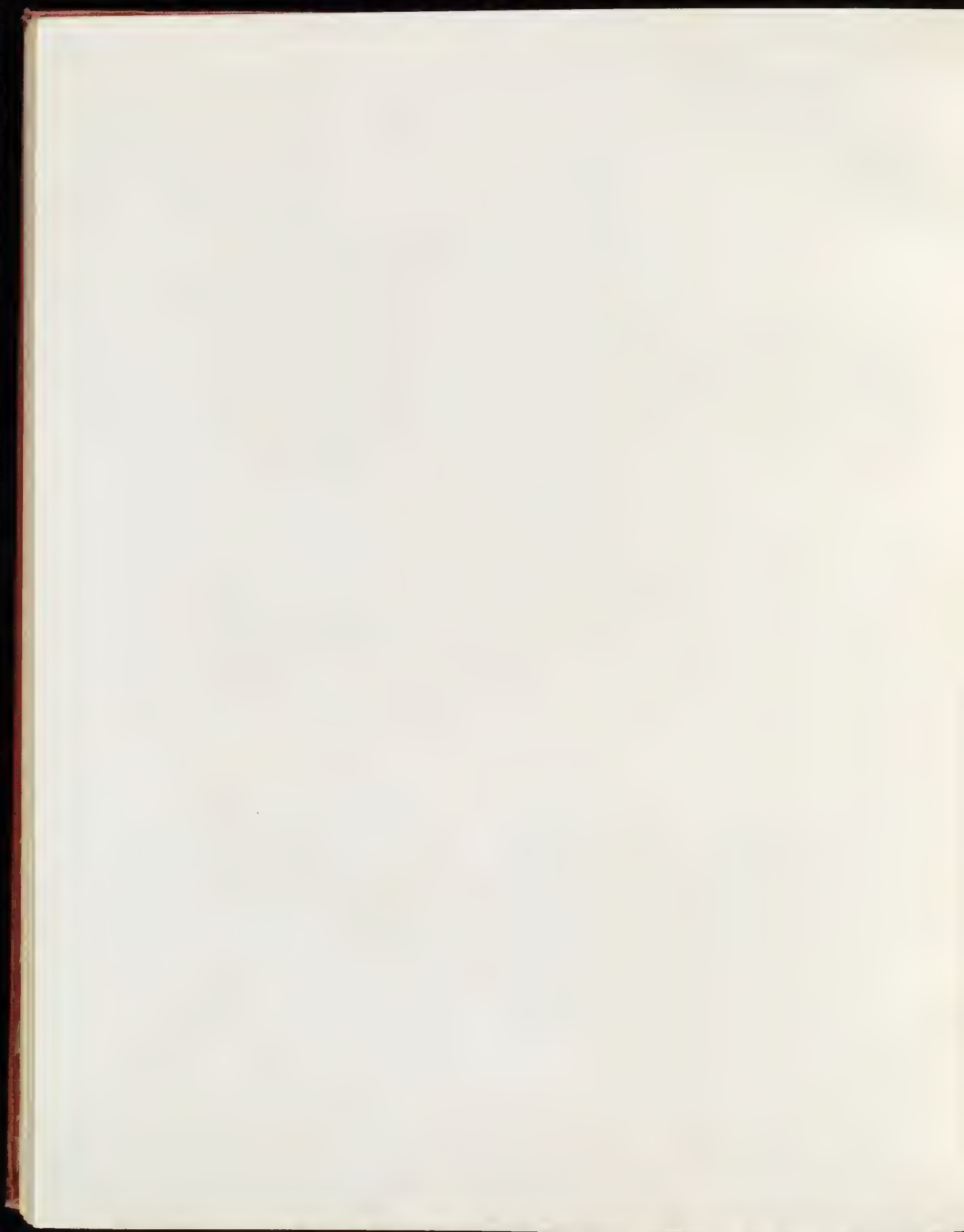
BERNINI'S BRONZE SHIP

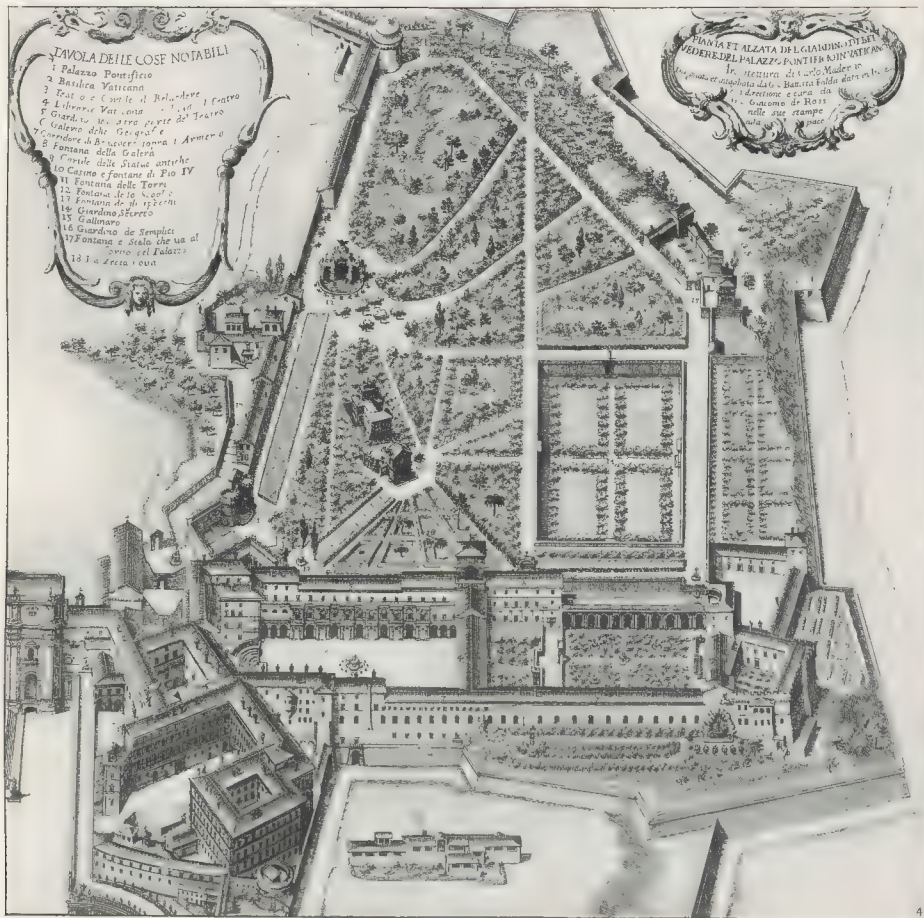


STAIRWAY LEADING TO THE VILLA PIA.

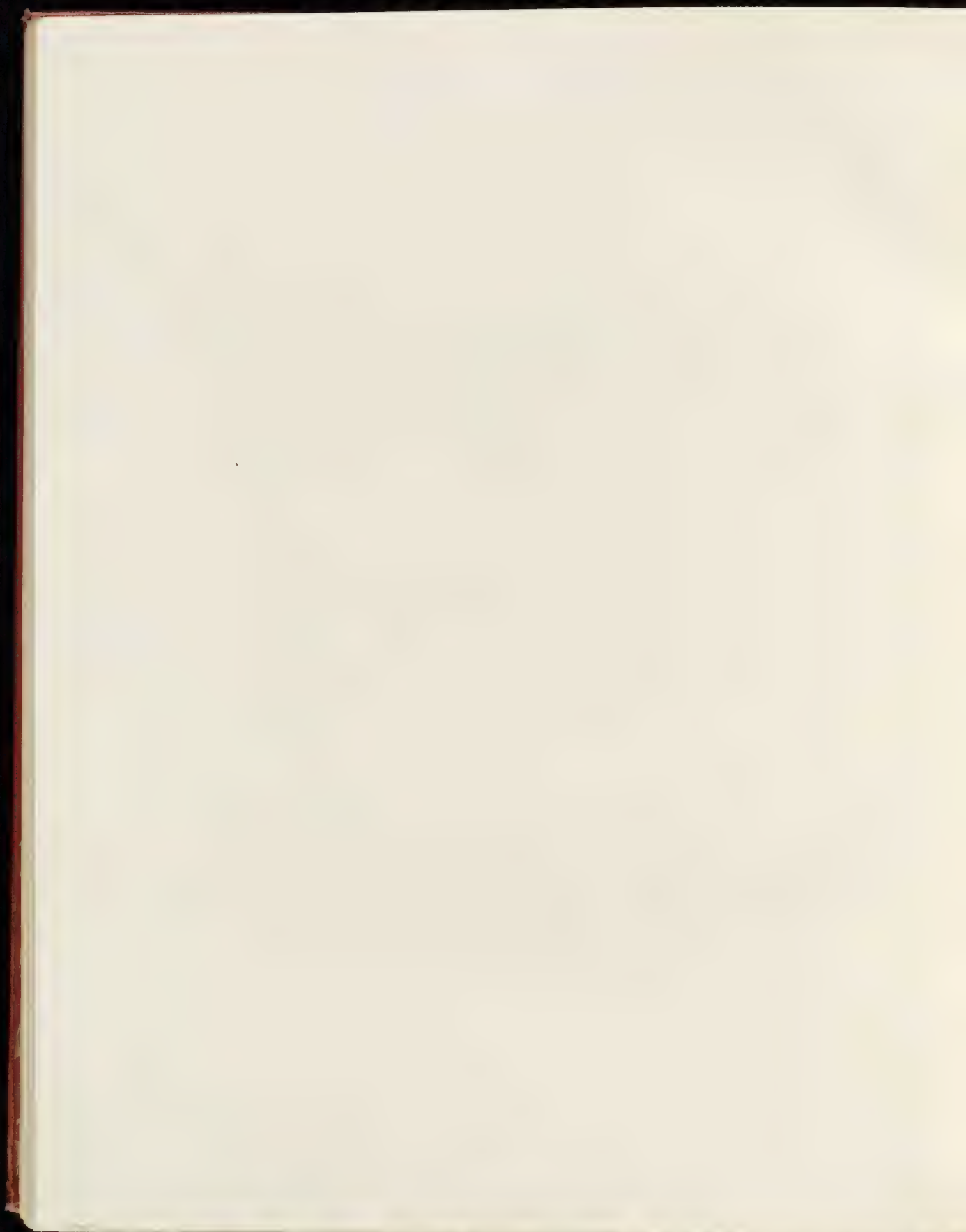


COURTYARD OF THE VILLA PIA.



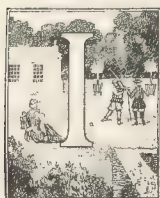


THE VATICAN GARDEN, ROME. (From an Engraving by Gio. Battista Faldi, about 1670.)



VILLA BORGHESE, ROME

PLATES 75, 76, 77, 78, 79



IN the early years of the seventeenth century, on the accession of Camillo Borghese to the Papal throne as Pope Paul V., his nephew, Scipione Borghese, who was created a cardinal, and assumed at once a prominent place in politics, desired to establish, outside the walls of Rome, a palace and establishment commensurate with his exalted rank. The nucleus of the villa was a small vineyard belonging to the Borghese family, outside the Porta Pinciana. He had already a fine estate at Frascati, but his political duties demanded his almost constant residence near the Vatican.

The casino was commenced about 1618, by Giovanni Vasanzio, a Flemish architect, known also as Il Fiammingo, and the grounds were laid out first by Rainaldi, and afterwards extended and remodelled under the direction of Domenico Savino. The waterworks were designed by Giovanni Fontana. The plan in Plate 75 is taken from that published in 1809, by Percier and Fontaine; it differs very little from the earlier plan of Falda. Percier and Fontaine state that the grounds were much modified in 1789, by an English landscape gardener named Jacob Moore, and also by Pietro Camporesi. John Evelyn, who visited the gardens in 1644, calls the villa 'an Elysium of delight somewhat without the city walls, circumscribed by another wall, full of small turrets and banqueting-houses, which make it appeare at a distance like a little towne . . . in the centre a noble Palace; but the entrance of the garden presents us with a very glorious fabrick or rather dore case, adorned with divers excellent marble statues. This garden abounded with all sorts of delicious fruit and exotic simples, fountaines of sundry inventions, groves and small rivulets. There is also adjoining to it a vivarium for estriges, peacocks, swanns, cranes etc., and divers strange beasts, deare, and hares. The grotto is very rare, and represents, amongst other devices, artificial raine, and sundry shapes of vessels, flowers etc., which is effected by changing the heads of the fountaines.' Taine, who gives a description in the last century, says, 'The Villa Borghese is a vast park four miles in circumference, with buildings of all kinds scattered over it. The undulating surface rises and falls in beautiful meadows, red with the delicate, trembling anemone. Italian pines, purposely separated, display their elegant forms and stately heads against the white sky, fountains murmur at every turn of the avenues, and, in small valleys, grand old oaks send up their valiant, heroic antique forms. You remain contemplating the ilex, the vague bluish tint of

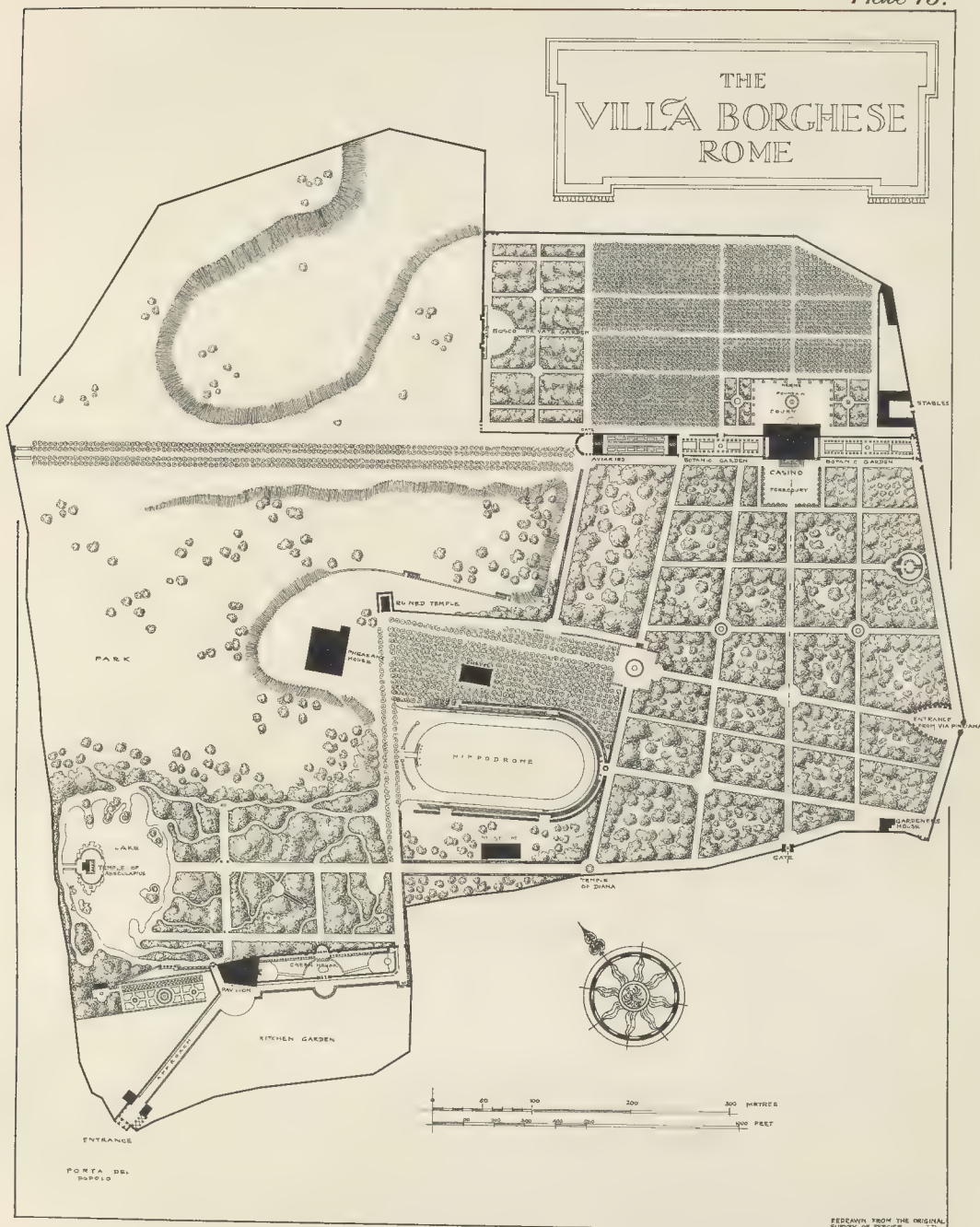
its verdure, its rich rotundity ; by the side of these rise the pines, erect like columns, bearing aloft their noble canopies, in the tranquil azure.'

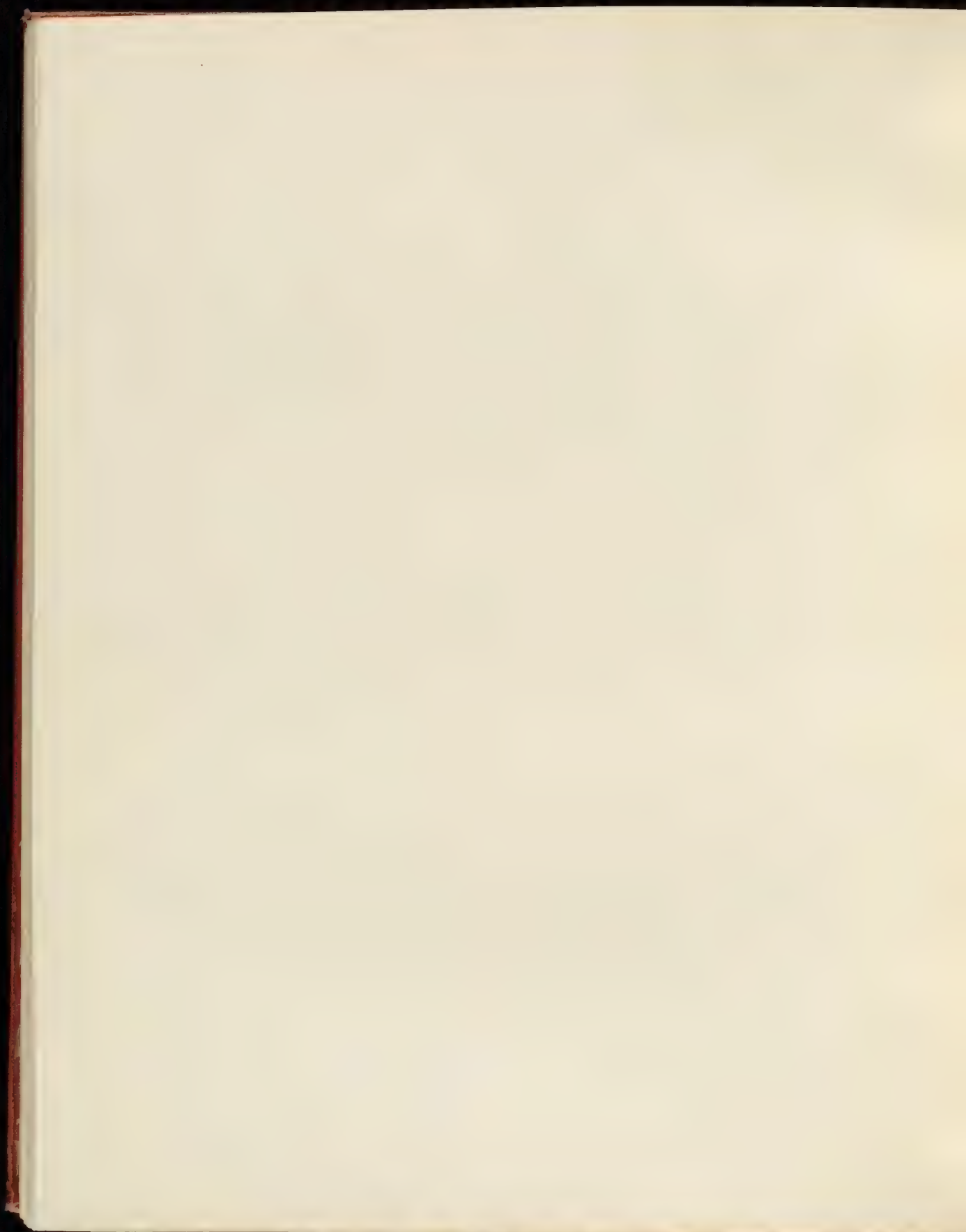
A few years since the villa was acquired by the State from the Borghese family for three million lire, and is now the principal public park of Rome. The casino is to the north-east



of the park, and has a fine entrance forecourt slightly rising towards the villa ; this is enclosed by a stepped balustrade, illustrated on Plate 76, with seats at intervals, and the Borghese dragon carved in high relief upon all the piers. The angle piers, with their antique figures, are admirably disposed at each of the three entrances. Plate 79, taken from an old engraving, gives a complete view of this forecourt, together with the casino.

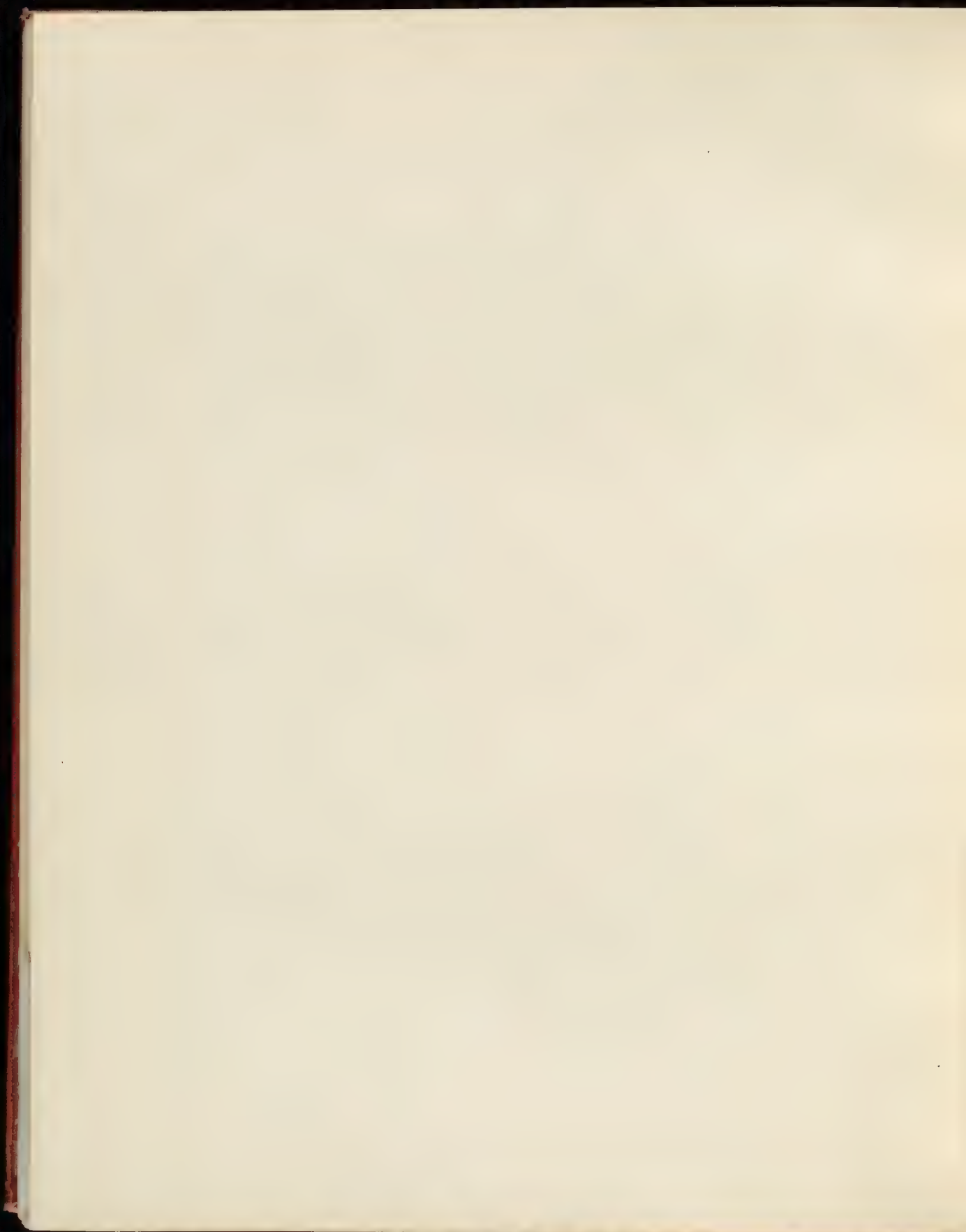
Upon either side of the casino are oblong walled gardens, which were used as flower





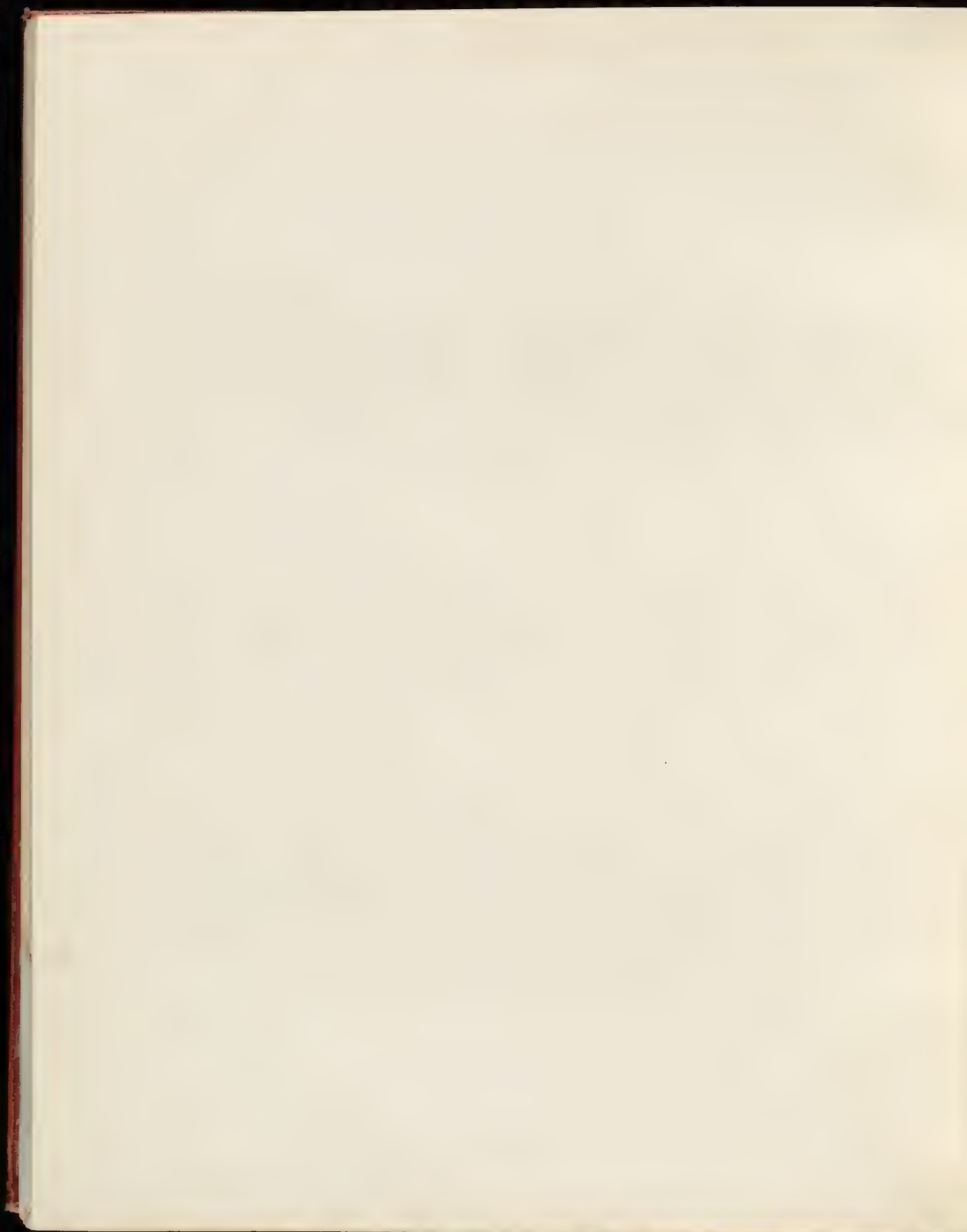


VILLA BORGHESE, ROME.
DETAIL OF THE ENTRANCE FORECOURT.



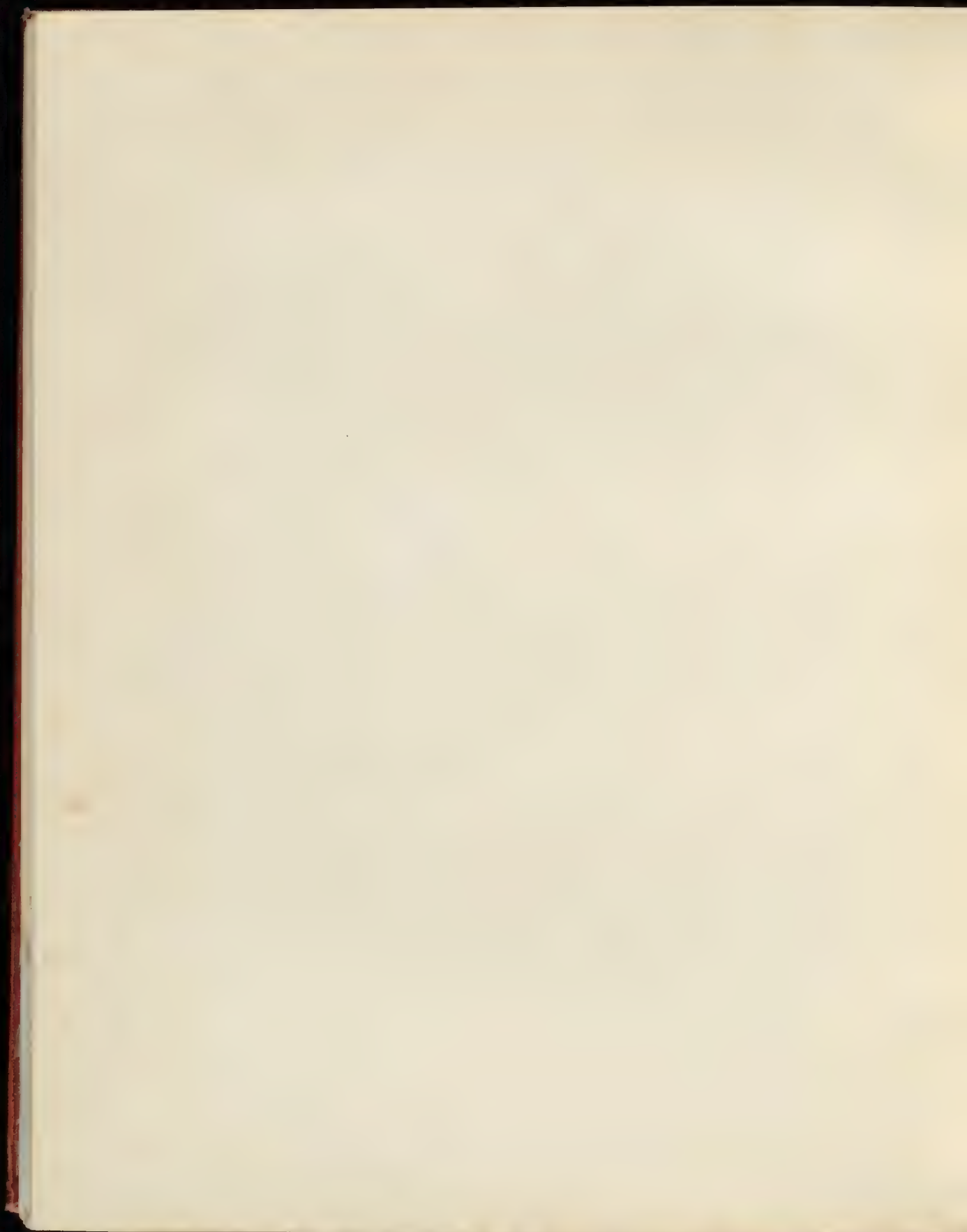
gardens; beyond that on the left-hand side are the aviaries, illustrated in Plate 78. A second courtyard, surrounded by large caryatid figures, is on the north side of the casino, and beyond this were formerly the 'bosco' and 'giardino segreto'; but these woods have now almost entirely given place to fields. Here and there are very fine gateways in the boundary wall, such as the one here illustrated.

The park itself is mostly laid out in rectangular plots, with here and there a fountain or temple at the intersection of the walks; imitation classic ruins and an Egyptian temple give evidence of the taste of the eighteenth century. The Temple of Diana, illustrated on Plate 77, is an extremely graceful little structure, with a dome covered with bronze tiles, and above the cornice a series of prettily modelled little masks, with Greek ornament interspersed. The whole temple is effectively set off against its dark ilex background. Not far from this little temple is the hippodrome, laid out in imitation of the ancient gardens, surrounded by groups of magnificent stone pines. The western part of the garden is laid out 'à l'Anglaise,' with winding pathways, a miniature lake, and island with temple to Æsculapius; from here roadways lead to the principal approach in the Piazza del Popolo.





VILLA BORGHESE, ROME
THE TEMPLE OF DIANA.



THE VILLA BORGHESE. ROME.



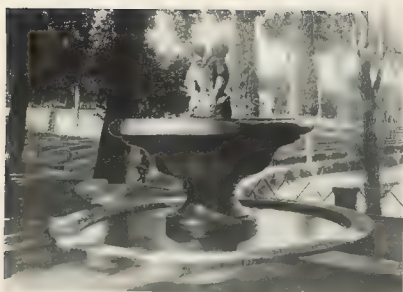
THE COURTYARD



WALL TREATMENT, PRIVATE GARDEN.



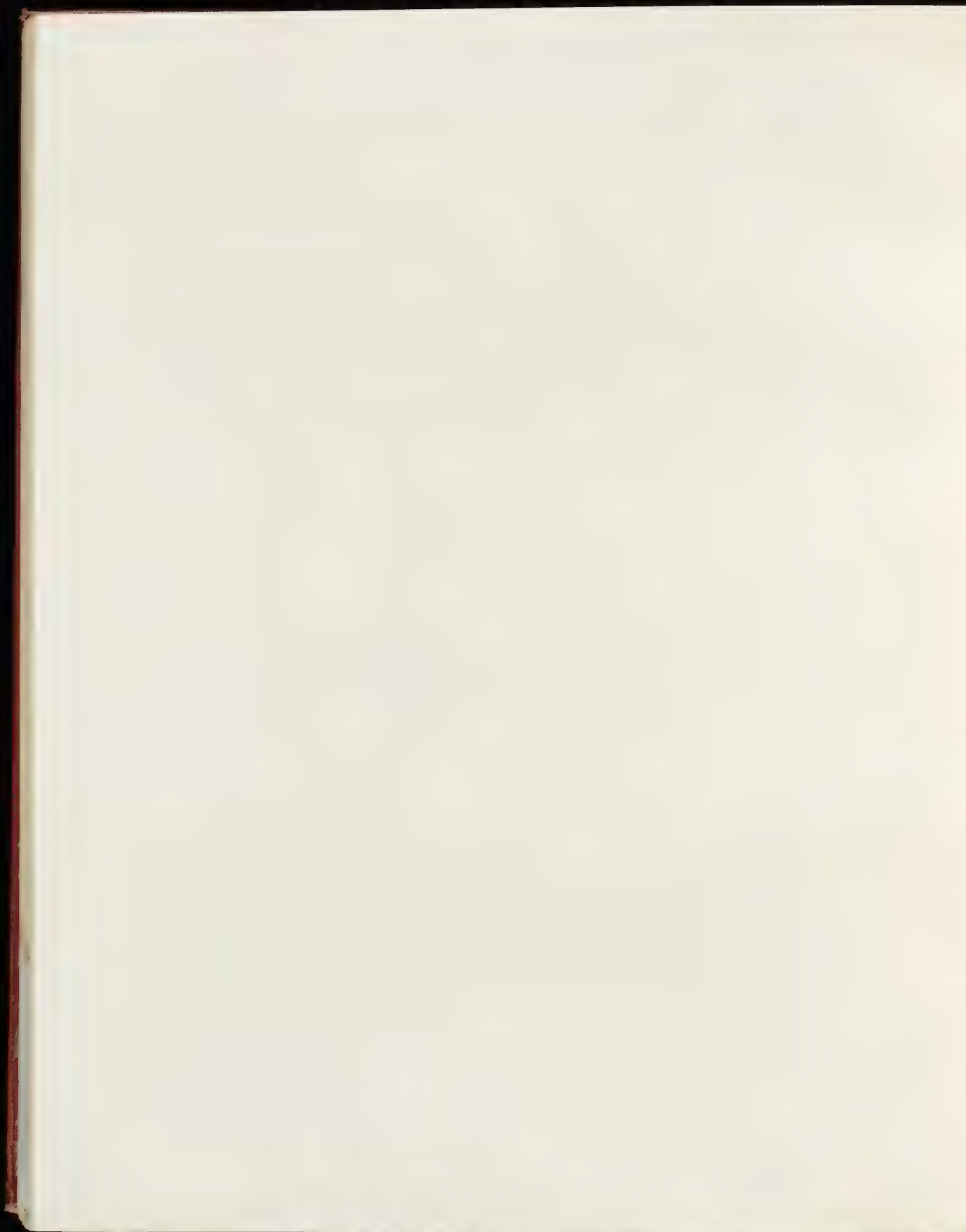
THE HIPPODROME



FOUNTAIN IN THE PRIVATE GARDEN

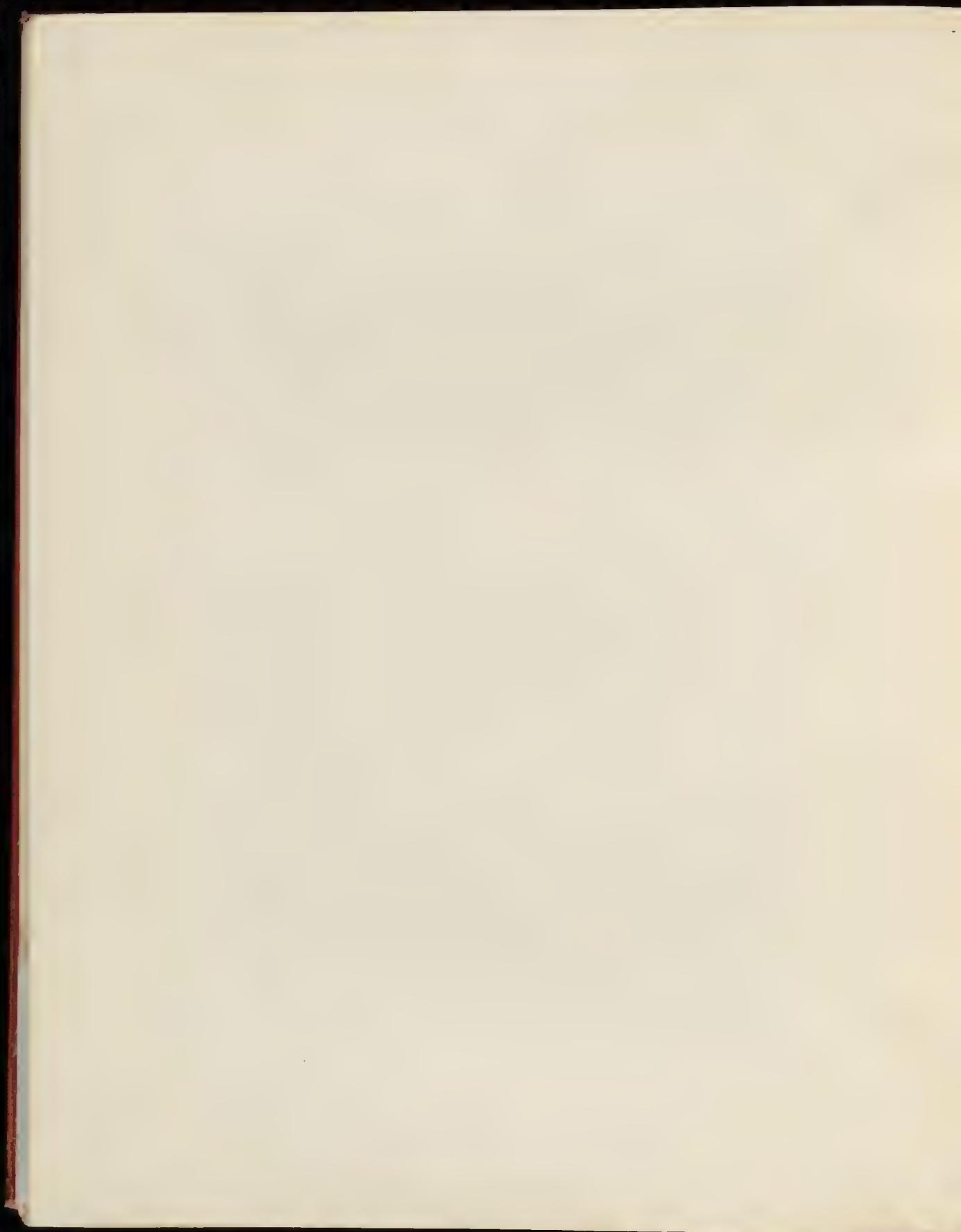


AN AVIARY IN THE PRIVATE GARDEN.



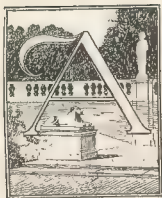


THE VILLA BORGHESI, ROME THE ENTICING LOGGIA (From an Old Print)



THE VILLA PAMPHILJ, ROME

PLATES 80, 81, 82, 83, 84, 85



SHORT drive outside the city walls, on the Janiculum, brings us to the entrance lodge of the Villa Pamphilj. From here a road leads through the park to the magnificent terrace on the north side of the casino, standing high above the city, with what is perhaps the finest view of St. Peter's to be obtained, and well meriting its former name of Belrespiro. The casino itself is planned upon a central axial line running almost due north and south, and terminating in the mighty dome rising above the Vatican grounds. The

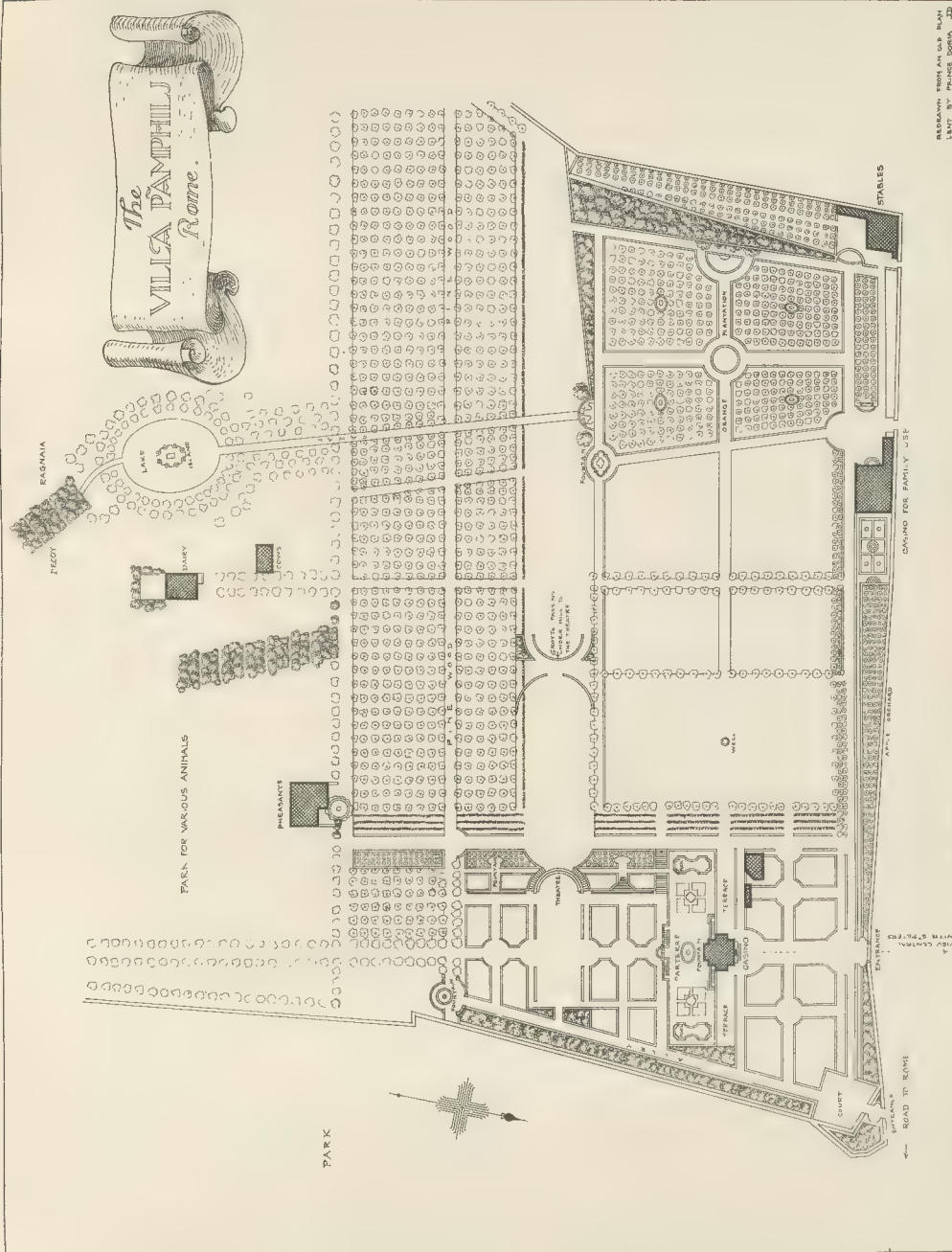
villa occupies the site of the once famous gardens of Galba, where the murdered emperor is supposed to have been buried by his devoted slave Argius. About the year 1650, the villa was commenced by Olimpia Pamphilj for her son Camillo. She was a woman of powerful character, who exercised a great influence over her brother-in-law, Pope Innocent X., by whose aid she succeeded in establishing a splendid position for herself and her family, living a life of luxury and grandeur. The casino, as it stands to-day, has much to remind us of this great lady, and fortunately its architecture is preserved almost unaltered. It is quite of small proportion, intended more for receptions and banquets than as a dwelling-place. The casino for family use was far less pretentious in appearance; it is situated in the *ilex bosco* to the east. The great casino is said to have been erected by Algardi from the designs of Falda, though it is probable that it owes more to the former than the latter artist. Its original appearance may be well gathered from the engraving of Simon Felice illustrated upon Plate 85, which shows the casino standing up on a high terrace overlooking the great oblong parterre, before the lower gardens, with their square hedged-in divisions, had been spoiled by modern landscape endeavours. Plans are extant which show that long wings were originally designed to extend upon either side of the casino, probably intended for use as sculpture and picture galleries.

The plan of Plate 80, re-drawn from a survey kindly lent by Prince Doria, shows the villa as it existed soon after it was designed, and before the great parterre had been laid out in the form shown on Plates 81 and 83. This is reputed to have been the work of Le Nôtre when he visited Rome in 1678. It is particularly French in its conception, though one cannot believe that Le Nôtre was guilty of demolishing the older design in favour of the scrollwork pattern that exists to-day. A comparison of Nolli's map, made in 1748, shows that even at this date the great

parterre remained in much the same state as shown upon Plate 80, and if Le Nôtre did make a design for the parterre, it is hardly probable it would have afterwards been altered.

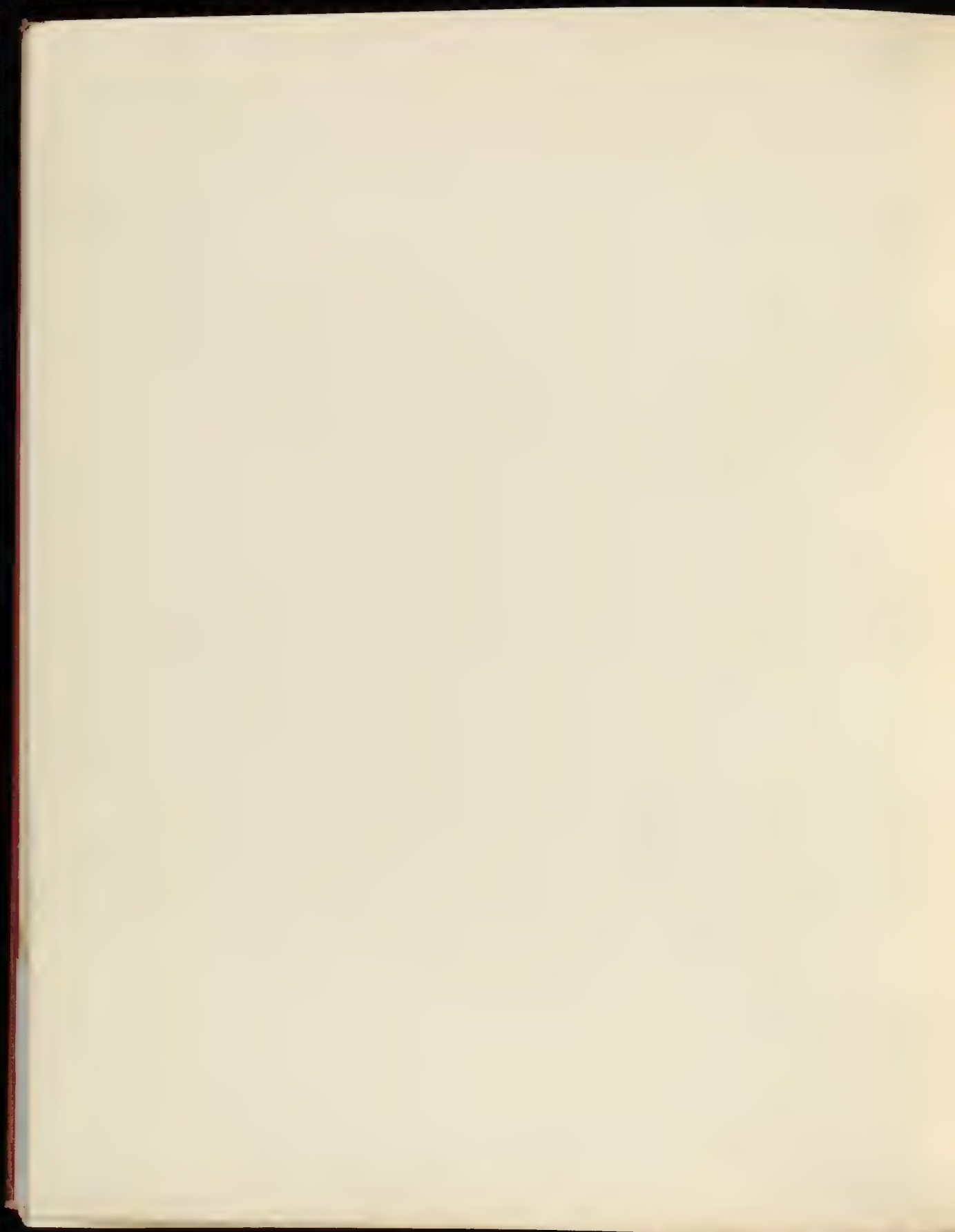
One of Piranesi's finest engravings shows a view of these gardens, with the elaborate box parterre, circular fountain, and jets d'eau, and the central stairway and grotto of Venus leading to the level of the lower garden. At either end of the great parterre are pools of water, mirroring on their still surface the deep shade of the ilex, with the lighter tones of the great orange-trees and terracotta vases upon the margin. Bronze fleur-de-lis fountains shoot up sparkling jets of water. Upon a level with the casino, a terrace leads to the broad greensward and magnificent woods of umbrella pines beyond, and here and there some ancient piece of statuary or sarcophagi blend their mellowed tones with the dark green background. Much of the garden, as it is shown upon Plate 80, has been since changed, though we can still trace the long lines of the pines as they were originally planted, leading to the great park, with its curious little pheasant house, dairy and bird decoy, connected with an oval lake and long canal leading to the orange plantation. The semicircular theatre still remains connected by an underground passage passing beneath the hill.

'The casino,' says Goncourt, 'has the appearance of one of Benvenuto Cellini's chests in burnished silver, with little white statues standing out against the deep blue sky, as sentinels from Olympus. Set in the midst of dark indigo trees, and surrounded by grassplots, white in springtime with daisies, and terraces with huge vases of bluish aloes or great camellia bushes.'



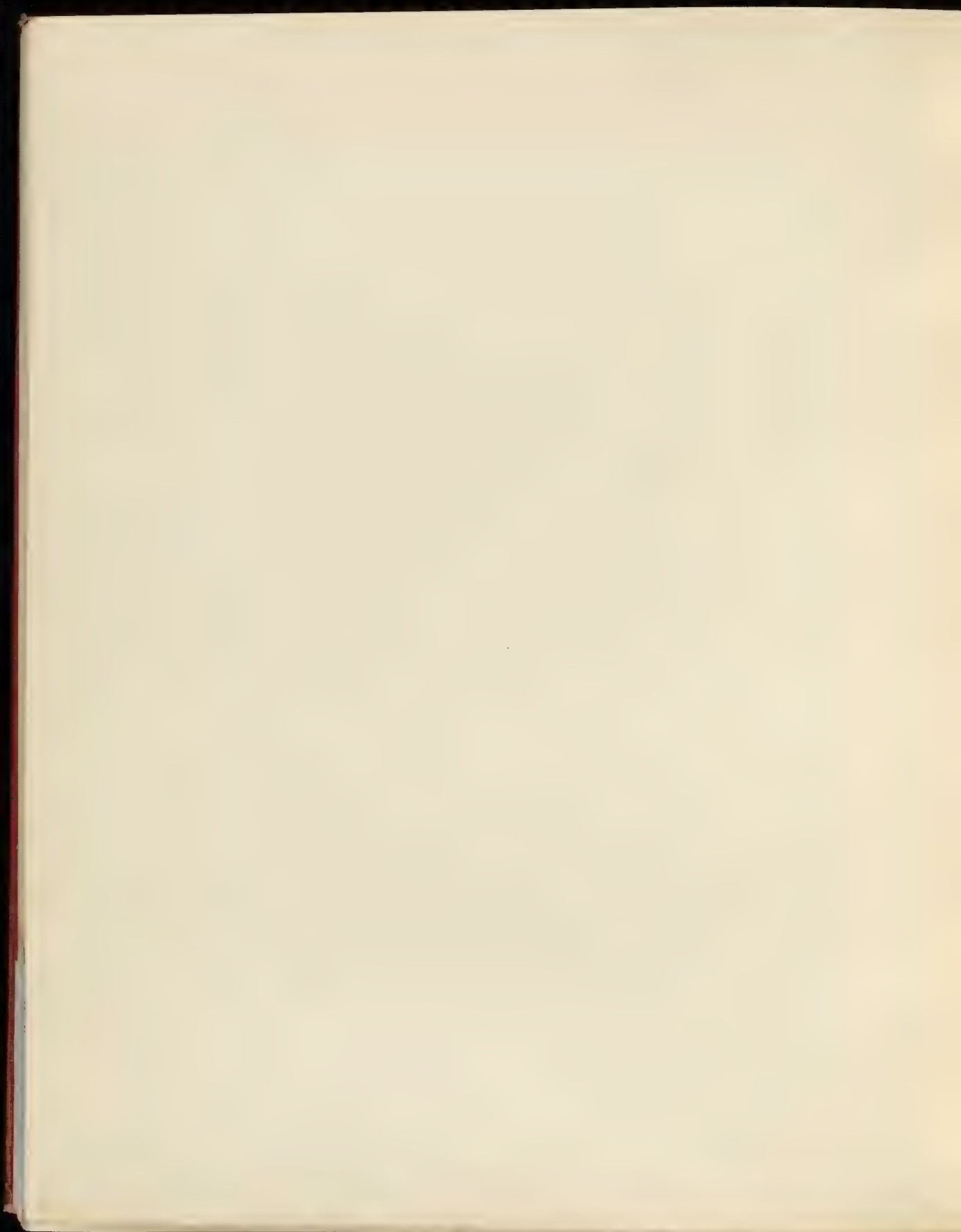
REDESIGNED FROM AN OLD PLAN
LARGE BY PHILIP DODD, J.D.

Scale 1/4 inch = 10 feet



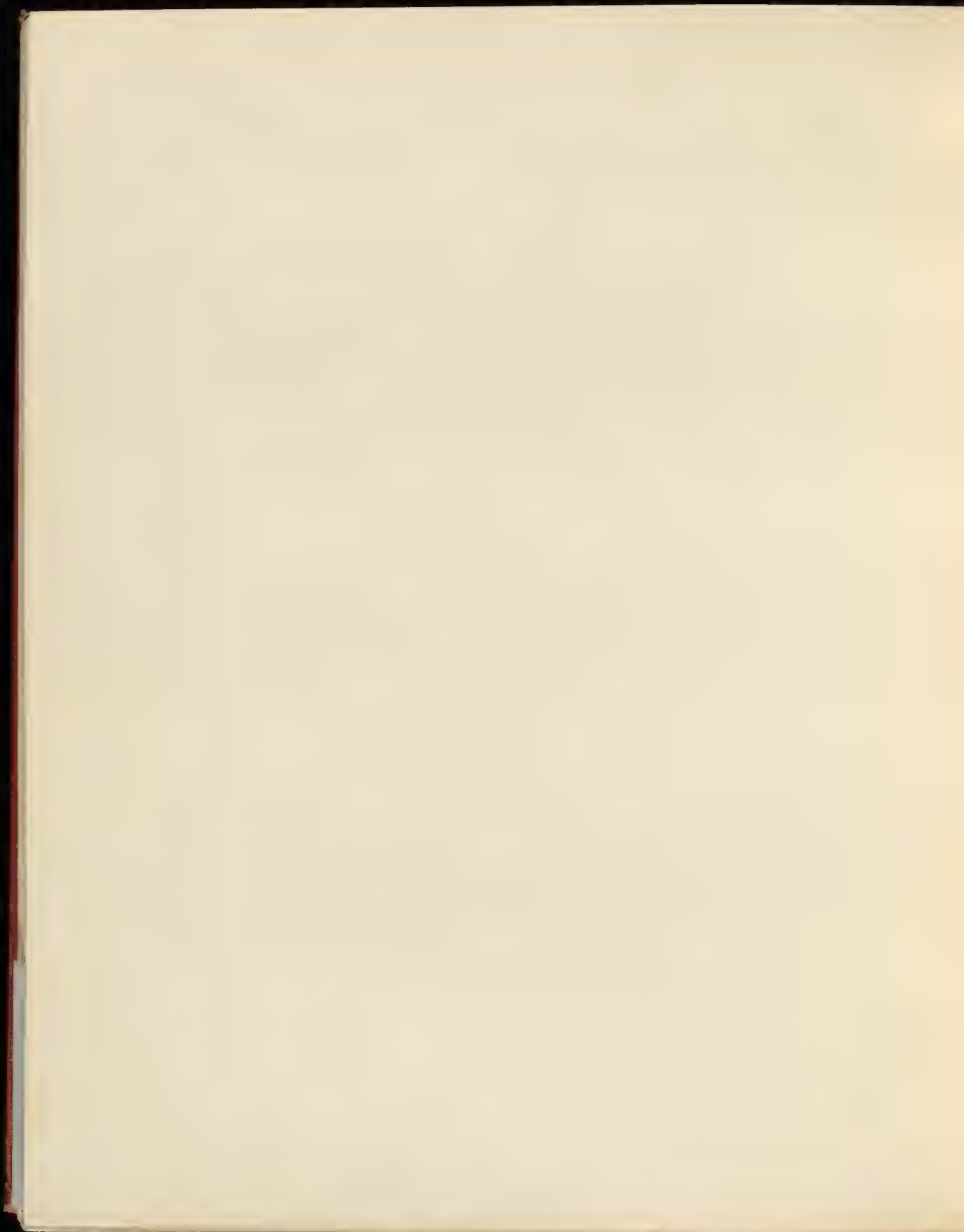


VILLA PAMPHILJ, ROME.
THE CASINO AND PARTERRE.



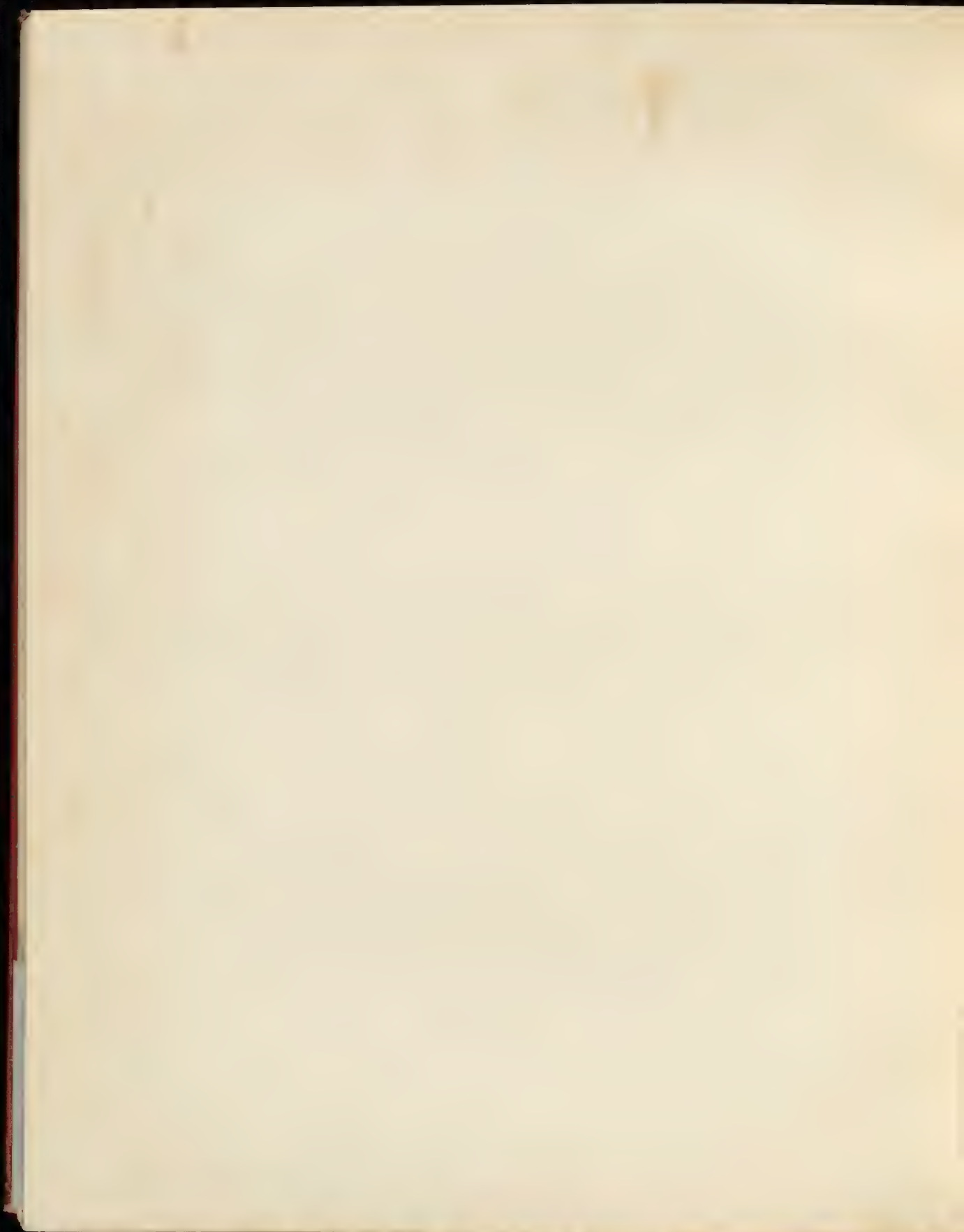


VILLA PAMPHILJ, ROME.
POOL AND STAIRWAY AT THE END OF PARTERRE.

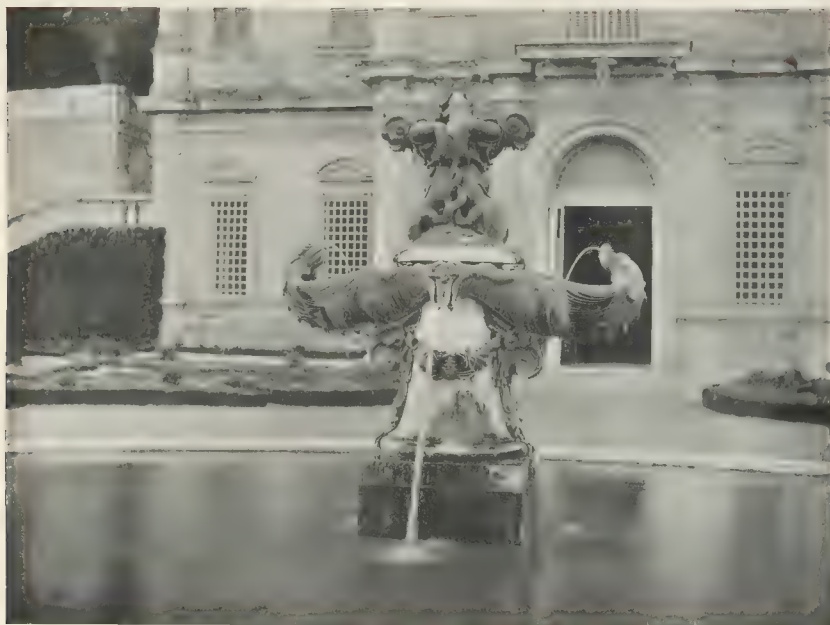




THE VILLA PAMPHILI, ROME.
THE PARTERRE FROM THE CASINO.



THE VILLA PAMPHILJ. ROME.



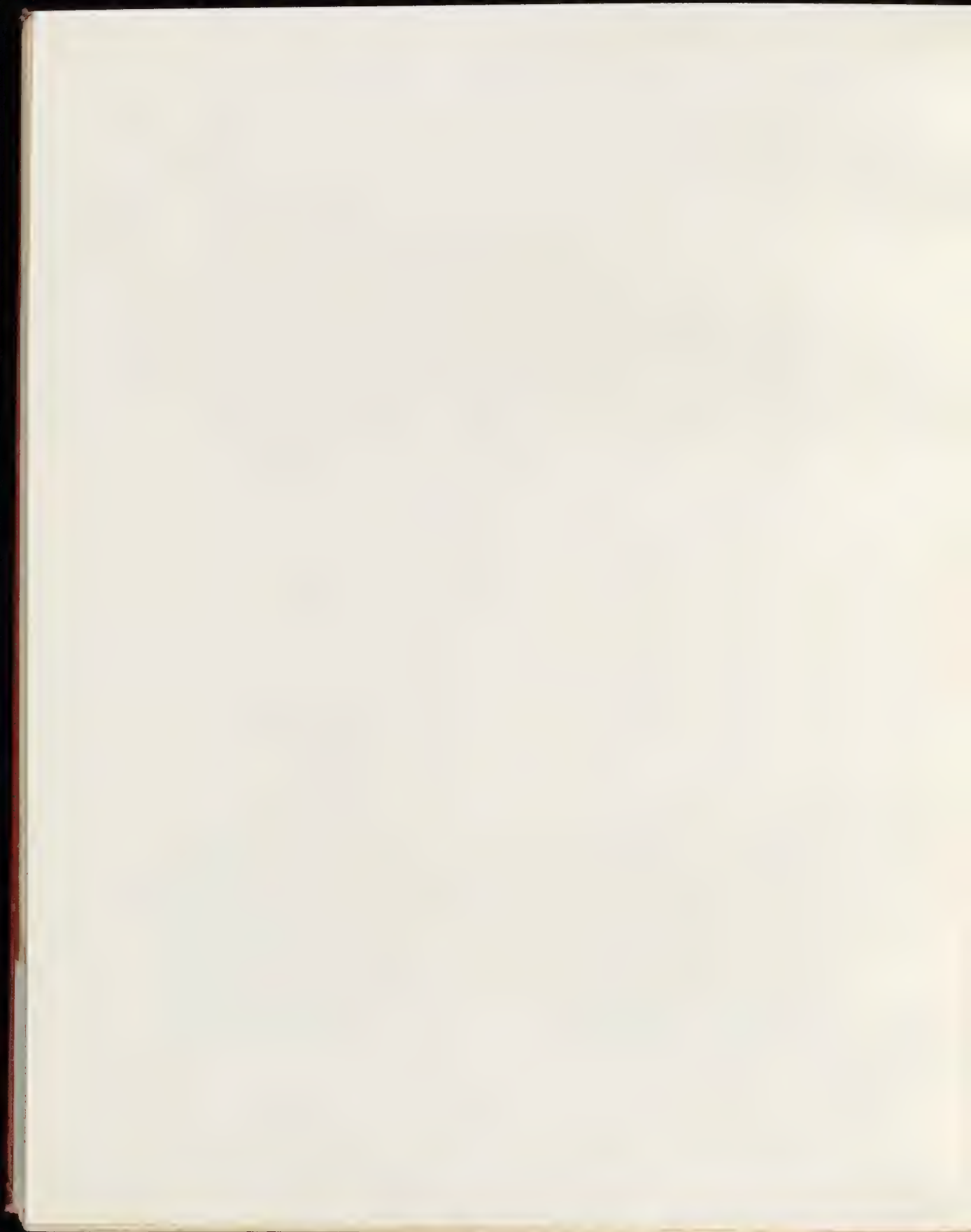
THE CENTRAL FOUNTAIN OF THE PARTERRE



A PEDFSTAL IN THE BOSCO



STAIRWAY LEADING TO CASINO

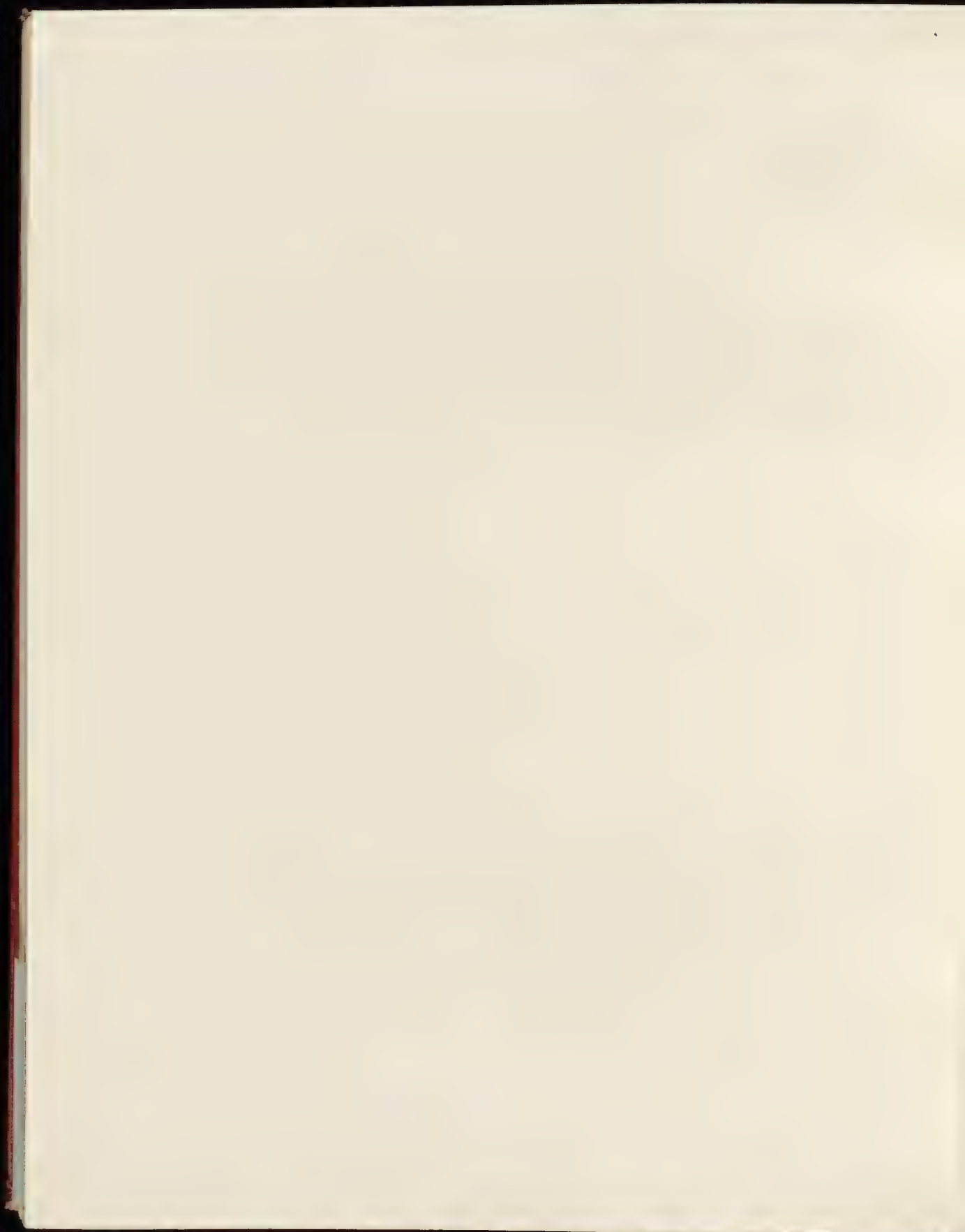




SECONDO PROSPETTO PER FIANCO DEL PALAZZO CON DIVERSA VEDUTA DEL GIARDINO DEL BEL RENTIRO DELL'ICC. SIG. PRINCIPALE PAMPHILIO

1 Facciata di fronte nel primo piano del giardino
 2 Vista che porta al giardino e verso palazzo
 3 Giardino interno del palazzo con fontana e statue
 4 Vista da sopra il giardino del palazzo
 5 Vista che porta al giardino e verso palazzo
 6 Vista che porta al giardino e verso palazzo
 7 Vista che porta al giardino e verso palazzo
 8 Vista che porta al giardino e verso palazzo
 9 Giardino interno del palazzo con fontana e statue

VILLA PAMPHILI, ROME (From an Old Print)



THE VILLA CHIGI, ROME

PLATES 86, 87, 88



ABOUT four miles beyond the Porta Salaria, on the Campagna, is the Villa Chigi, one of the very few of the smaller Roman villas that still remain untouched by modern improvements and the speculative builder. We pass on our way many remains of villas that even as late as the first half of the nineteenth century retained their old-world charm. Here and there some quaint courtyard or parterre garden, or fine entrance gateways erected in the seventeenth and eighteenth centuries—as that for example belonging to the Villa Porta. One looks forward to the day—perhaps not very far distant—when a restoration of some of these villas might be made, and instead of the houses that to-day arise, in all the glory of the ‘new art,’ outside the walls of Rome, we may see a return made to the quiet stately villa of the seventeenth century.

It is interesting, therefore, to put on record a plan of the Villa Chigi (Plate 86), which, although surveyed in 1806, is in exactly the same condition to-day. It is a combination of farm and villa, and has a pleasing air of comfort about its simple architecture.

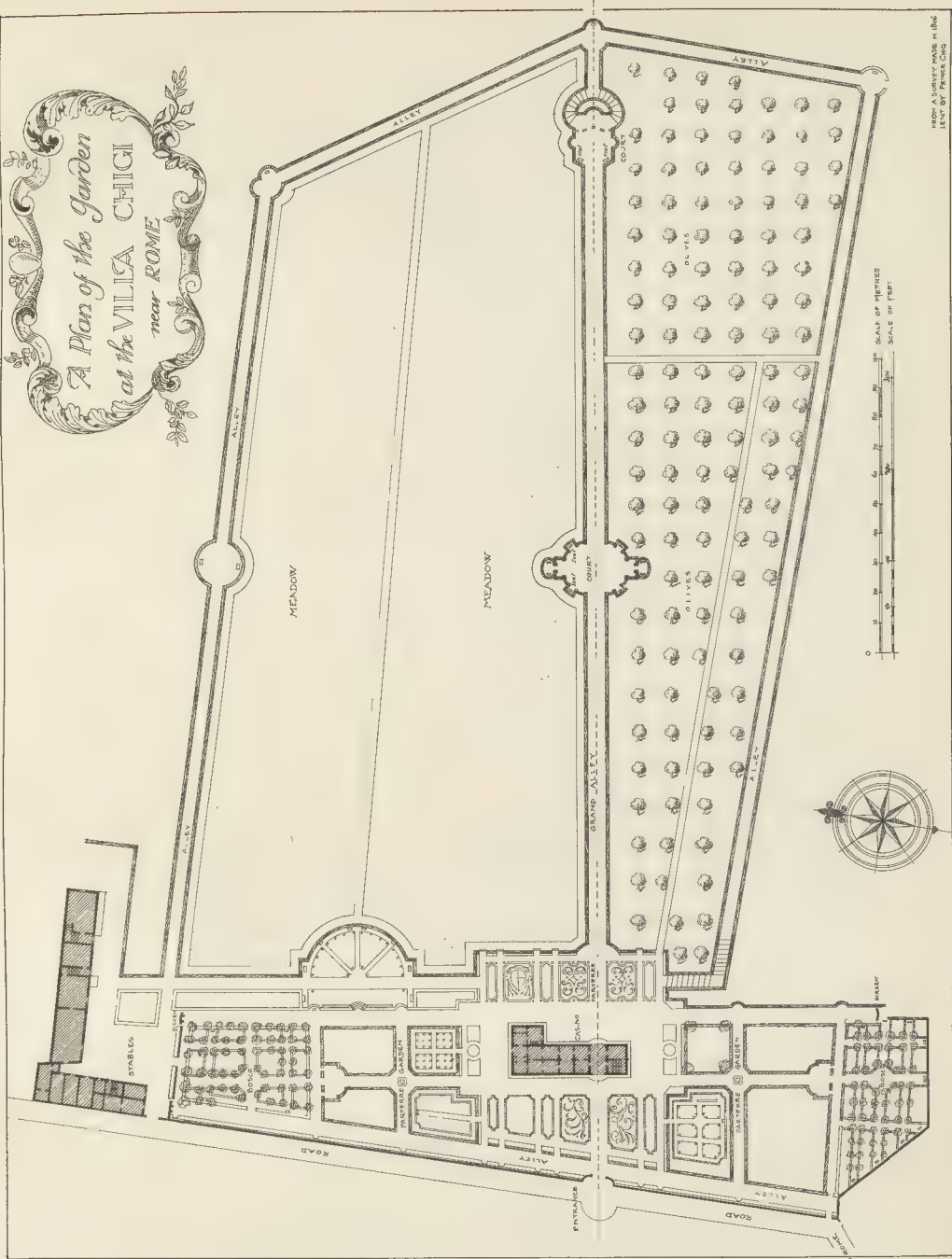
The casino is a low oblong house, quite Tuscan in appearance, with broad overhanging eaves. From the entrance gateway a long vista is obtained right through the house, across the parterre, and down a long shady alley. North and south of the casino is the garden, laid out in regular plots surrounded by low hedges of box, forming a series of delightful little flower gardens. At either end is a little bosco, with here and there a statue or term. Long alleys extend upon either side



GATEWAY · VILLA PORTA · ROME

terminated in architectural screens. Upon the west side of the casino is the parterre with coats-of-arms cut out in the box. From this parterre the grand alley extends across the farm for a distance of three hundred yards, interrupted only in the centre by an oval space, with alcoves and seats; it terminates in an enclosure and stairways leading to the lower level, whence long alleys branch off to right and left, entirely enclosing the property.

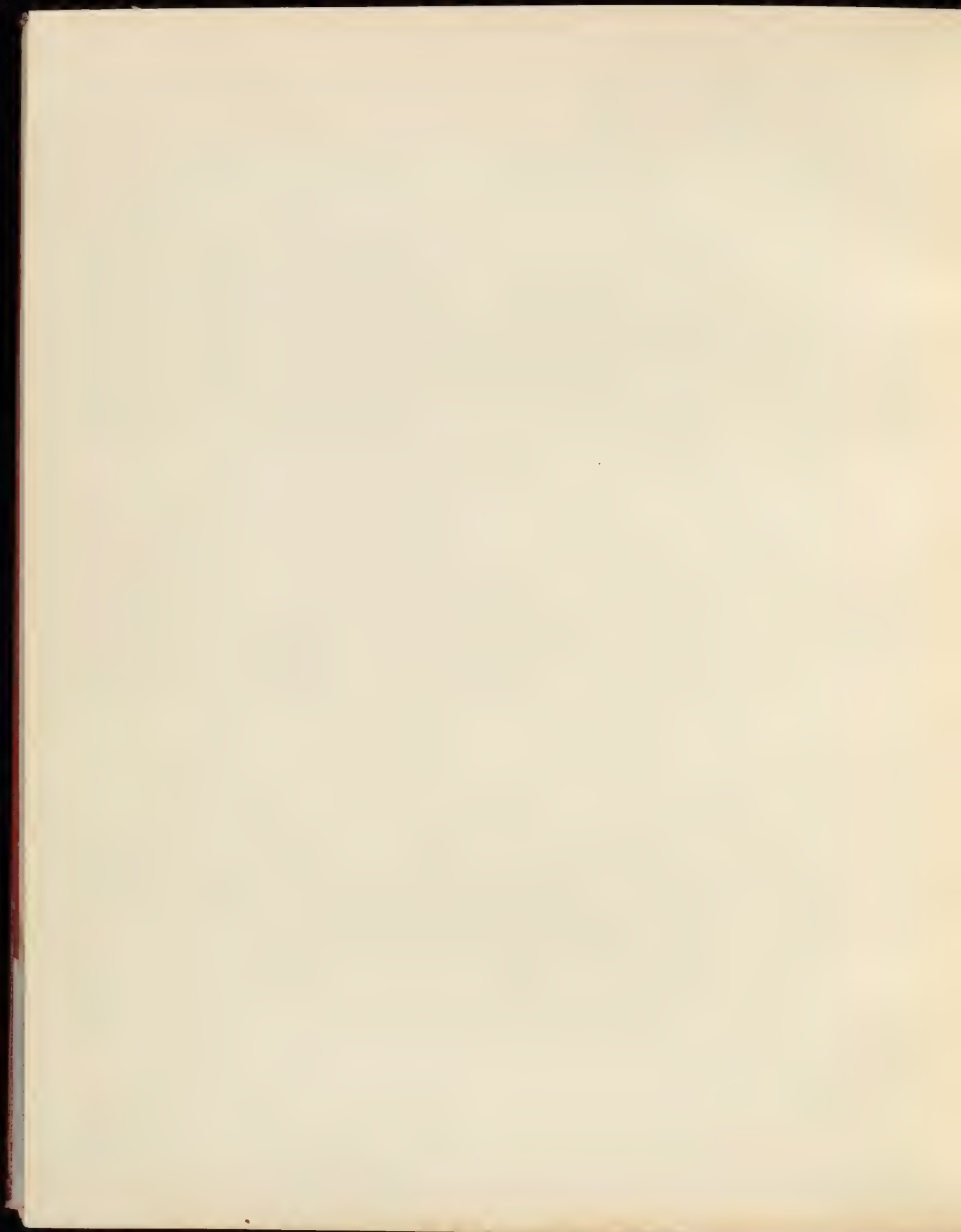
*A Plan of the Garden
at the VILLA CHIGI
near ROME*



W. H. B. 1847
W. H. B. 1847
W. H. B. 1847

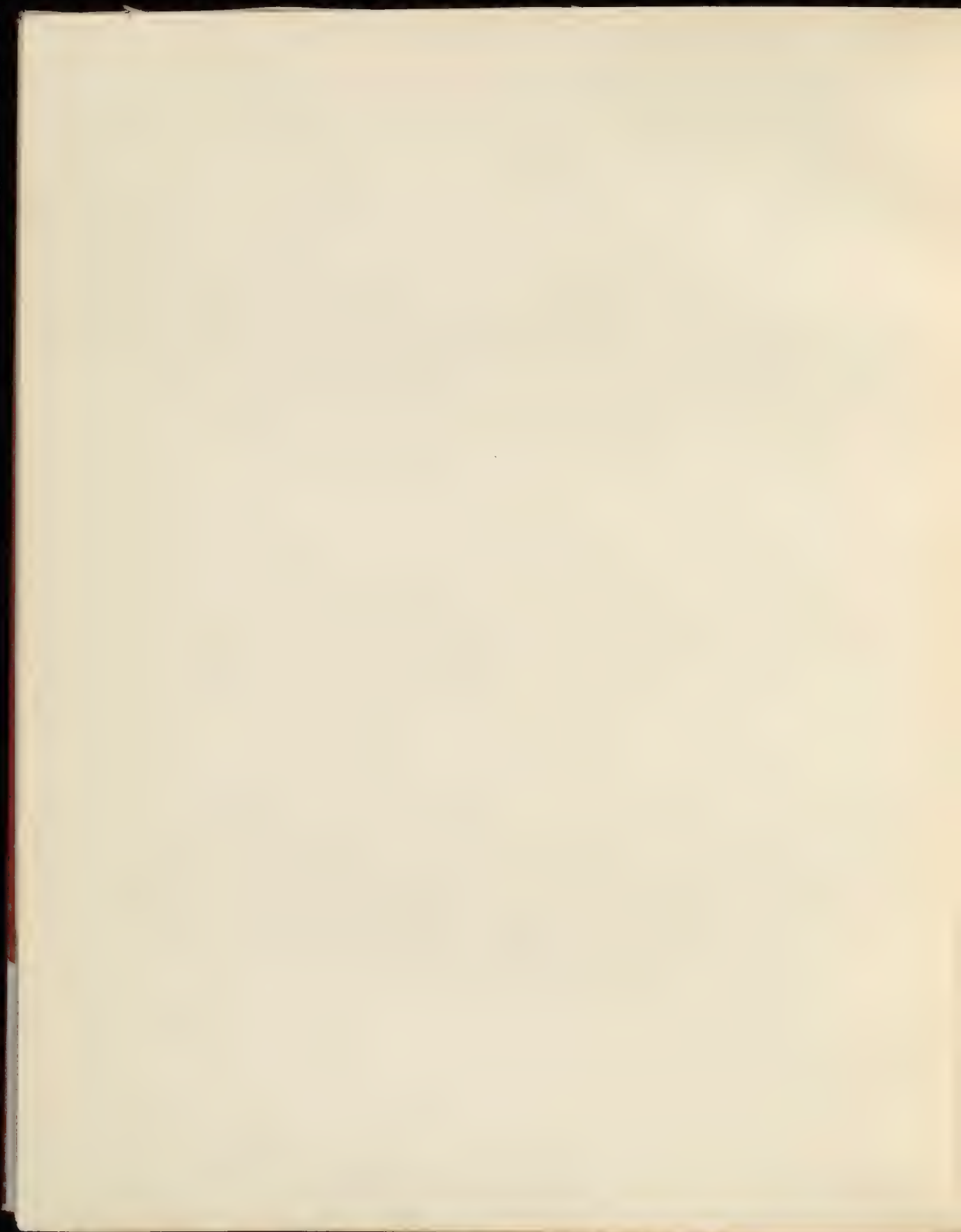


VILLA CHIGI, ROME
THE PARTERRE FROM THE CASINO.





VILLA CHIGI. ROME
THE BOSCO FROM THE CASINO.



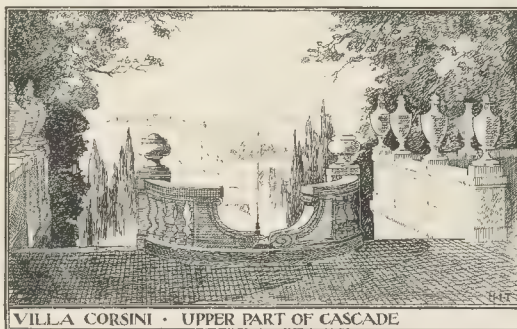
THE VILLA CORSINI, ROME

PLATE 89

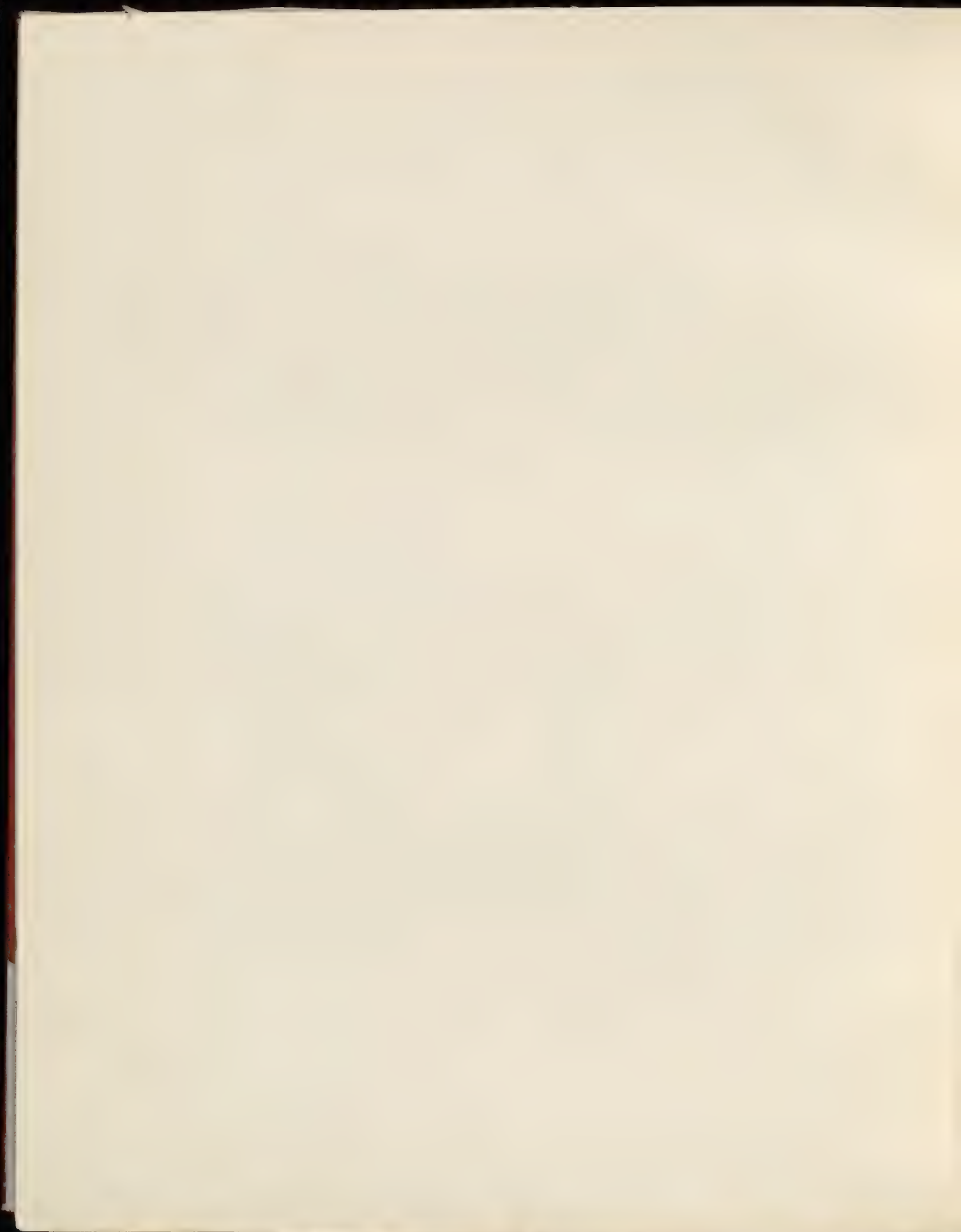


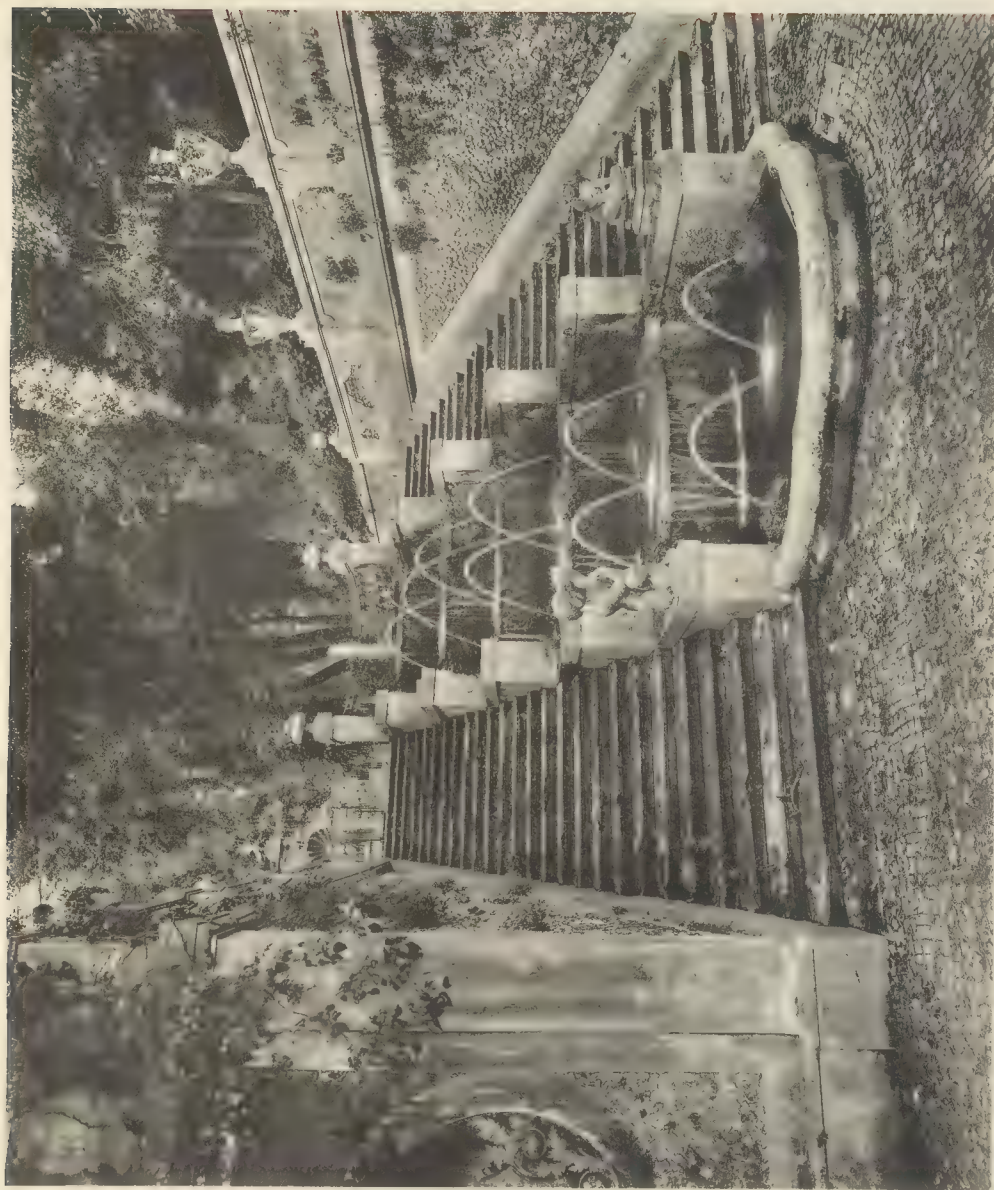
THE gardens of the Villa Corsini were much altered during the last century, and when, in 1883, the Corsini Palace was acquired by the Government and converted to the uses of the 'Reale Accademia de' Lincei,' the greater part of the ground was transferred to the city of Rome for the uses of a botanical garden and public park. The lower part of the garden was greatly altered immediately after it came into the possession of the Government, and all the covered alleys of laurel were destroyed. Nolli's map of Rome, 1748, shows the grounds as existing at that date, with a large courtyard extending the whole length of the garden front of the palace, and a cypress avenue, arranged in semicircular form, whence four long alleys extended through the kitchen garden; the end of one of these terminated in the cascade, and stairway shown on Plate 89, which ascends to the ridge of Monte Gianicolo, overlooking the Tiber, and commanding a splendid view to the east of Rome and the grounds of the Villa Farnese. The arrangement of this stairway is interesting, and an effect of distance as seen from below is enhanced by the manner in which the stairway contracts as it approaches the top.

The palace was originally built for the Riario family, and was sold in 1729 to Clement XII., who purchased it for his nephew, Cardinal Neri Corsini. The palace has been in turn the resort of Caterina Sforza, Duchess of Imola; of Cardinal di S. Giorgio; and of Michael Angelo, who stayed here more than a year whilst on a visit to the Cardinal.

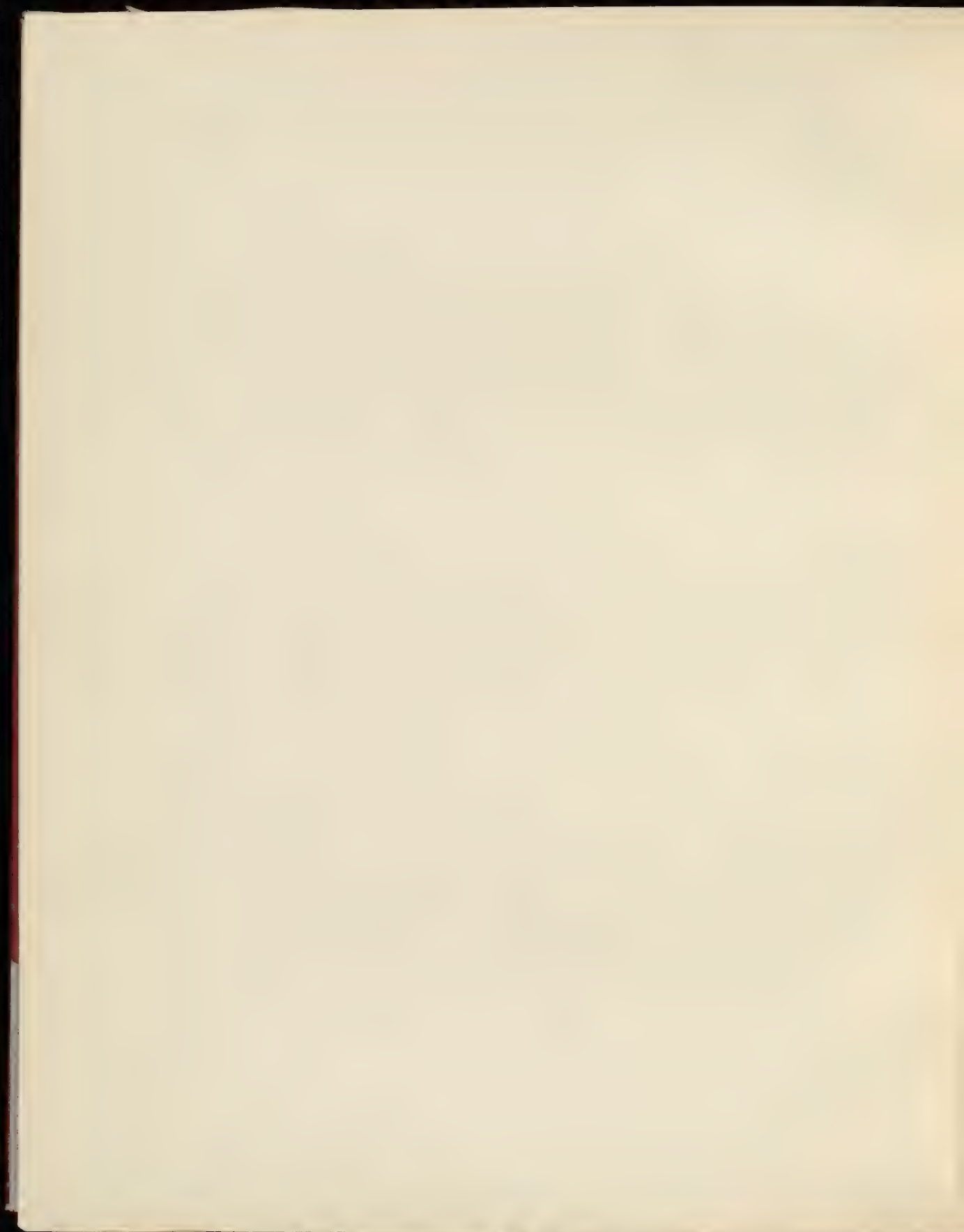


VILLA CORSINI - UPPER PART OF CASCADE





VILLA CORSINI, ROME.
CASCADE AND ENTRANCE TO THE BOSCO



THE VILLA MEDICI, ROME

PLATES 90, 91, 92, 93, 94, 95



STANDING boldly upon the Pincian Hill, the Villa Medici looks out over Rome, with the massive dome of St. Peter's outlined against the greys and purples of the distant Campagna. The site of the villa is one historically devoted to pleasure gardens. It was originally known as the 'Collis Hortulorum,' and is the most beautiful position in Rome, and was well chosen by Lucullus for the magnificent pleasure-house he erected here, where, in its famous halls, he once entertained Cicero and Pompey, it is said, at a cost of fifty thousand drachmæ.

Before the present villa was erected the ground upon which it now stands was partly the property of Cardinal Ricci, of Montepulciano, and partly that of Catherine de' Medici. In the year 1540 the villa was commenced for Cardinal Ricci by Annibale Lippi; shortly afterwards it was purchased by the Medici family, and greatly enlarged by Cardinal Ferdinand de' Medici, who adorned it with magnificent antique bas-reliefs and sculptures, and gave it the name of the Villa Medici. In 1630 Velasquez lived here, and has left two small pictures of the villa; the first represents immense cypresses dominating a terrace; the second a portico and view of the villa. In 1633-34 Galileo found an asylum here during the anxious period when he had to give an account of his system before the Inquisition. Marie de' Medici also passed a part of her youth at the villa, and in 1770 the villa was occupied by the Emperor Joseph II. and his brother the Grand Duke Leopold of Lorraine. In 1801 it passed to the Grand Duke of Parma, and two years later was fortunately sold to the French Academy, who renovated the villa, devoting it to the service of French art. Since this period it has been the lodging of many great French artists who, having been fortunate enough to achieve the 'Prix de Rome,' have here been impregnated with the finest traditions of the antique.

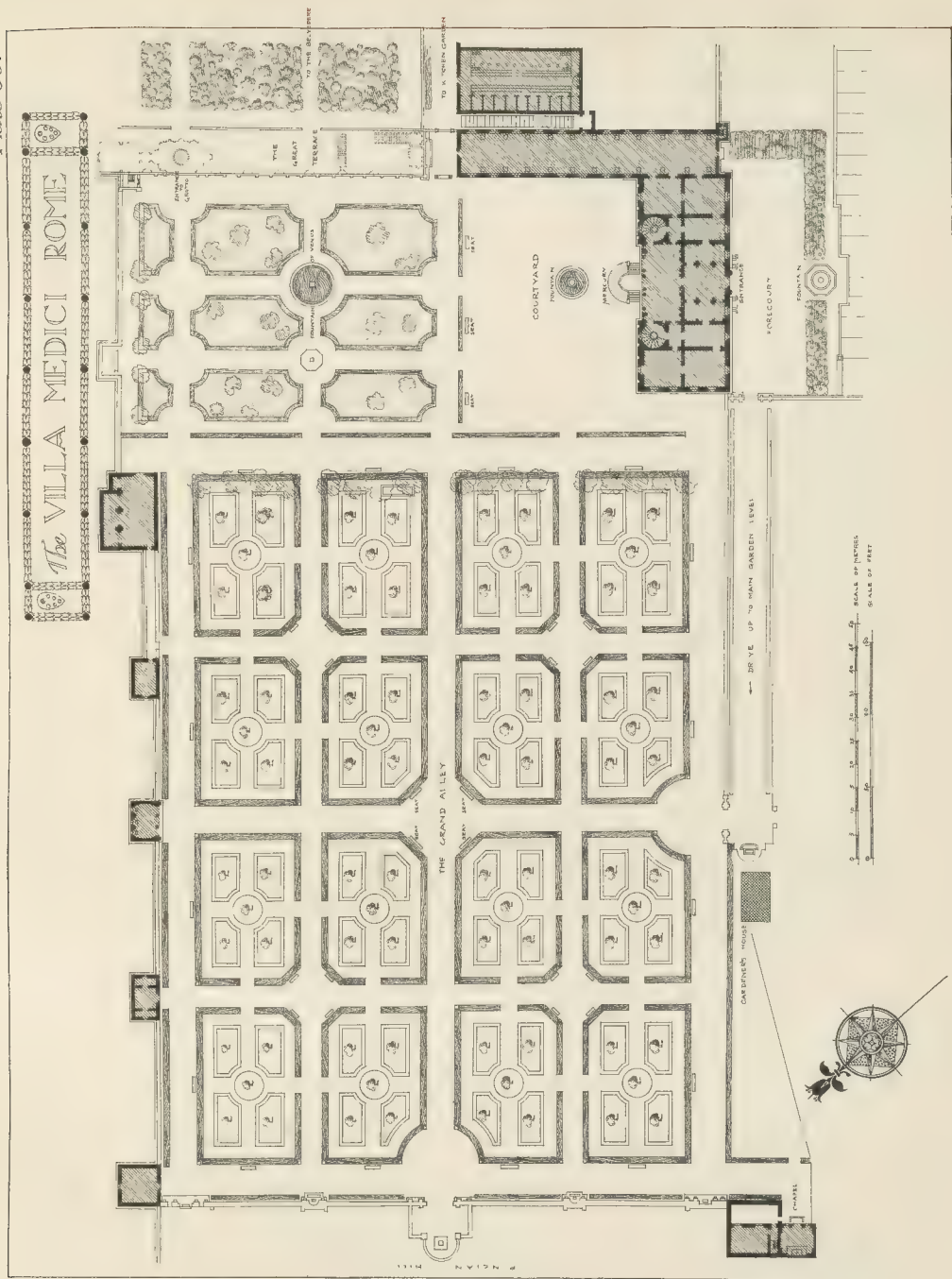
The statuary that once adorned the villa was exceedingly valuable, and formerly included the Venus de' Medici, removed to Florence in 1665, and also the bronze Mercury of Gian Bologna. The gardens seem to be little changed since Evelyn came to Rome and visited 'The House of the Duke of Florence upon the brow of Mons Pincius,' with its 'facciata incrusted with antique and rare basso-relievos and statues.' Describing the garden, he says: 'Descending into the garden is a noble fountain governed by a Mercury of brass. At a little distance on the left is a lodge

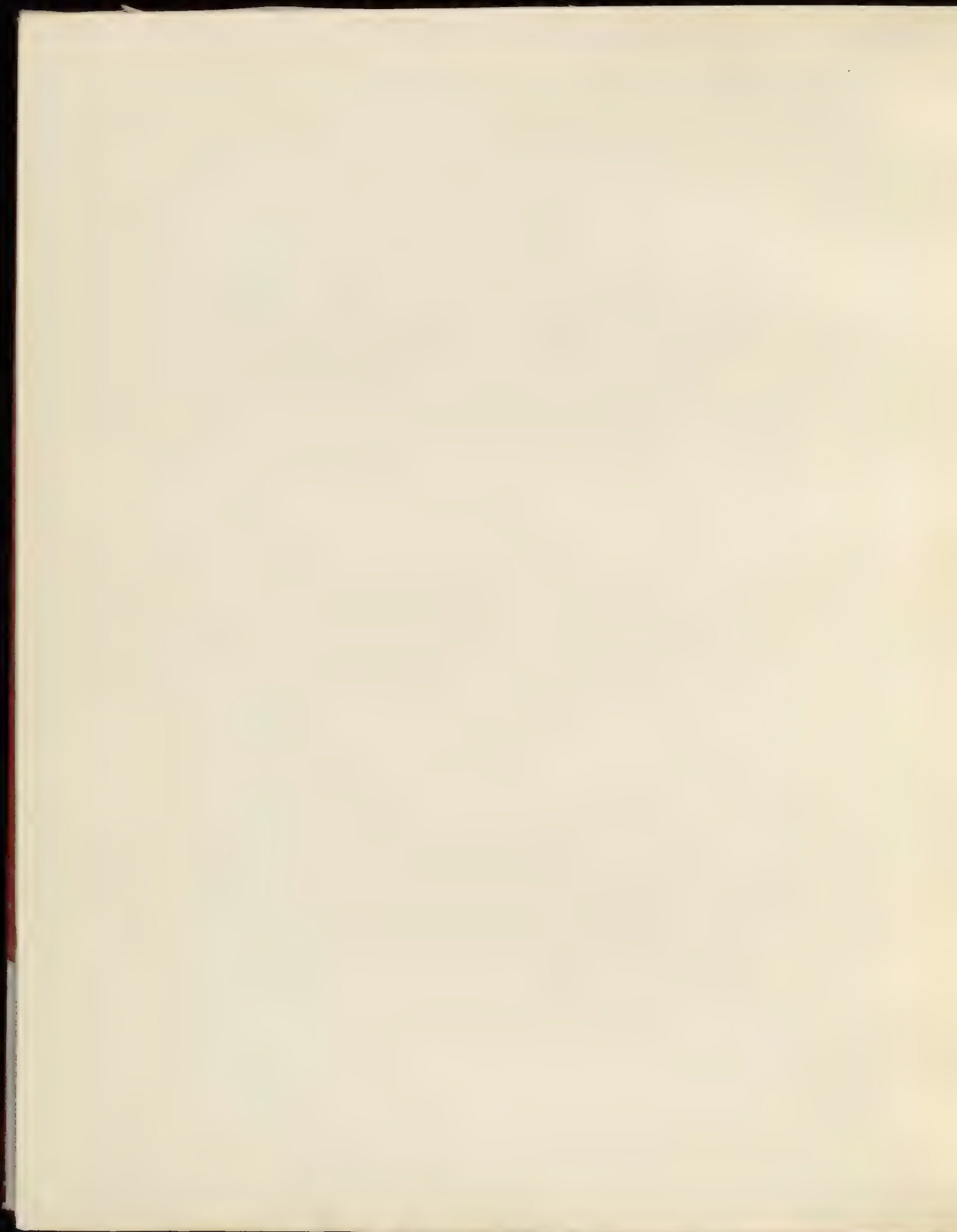
full of fine statues, amongst which the Sabines, antique and singularly rare. In the arcade near this stand twenty-four statues of great price, and hard by is a mount planted with cypresses, with a goodly fountain in the middle. Here is also a room balustraded with white marble, covered over with the natural shrubs, ivy, and other perennial greens, divers statues and heads being placed as in niches. At a little distance are those famed statues of Niobe and her family, in all fifteen, as large as the life, of which we have ample mention in Pliny. There is likewise in this garden a fair obelisk, full of hieroglyphics. In going out, the fountain before the front casts water near fifty feet in height, when it is received into a most ample marble basin.'

The casino stands against the hillside, above the Trinità dei Monti, upon a substantial stone basement; with heavily barred windows below a charming architectural composition, thoroughly characteristic of all that was best in the villa architecture of the Cinquecento. It is particularly interesting from the fact of its being probably the earliest instance of the use of fragments of ancient sculpture as panels and friezes in an architectural elevation. The garden façade is a veritable museum of antique ornament, and contains many fine panels that have thus been preserved, and do not appear to be much the worse for such treatment.

The gardens are approached from the piazza by a shady drive ascending to about the level of the first floor of the casino; this part of the grounds is divided into sixteen plots, with ilex-trees, and stone-pines—traversed by hedged alleys leading to 'rond-points,' with marble terms and stone seats, a delightful place for repose. Falda's drawing of the garden, illustrated on Plate 95, clearly shows the original design, which, with the exception of the parterre and the 'Giardino di Fiori e Agrumi,' has been little altered. This garden had been removed when Nolli made his plan of Rome in 1748. The mount still remains, surrounded by its ilex 'boschetto,' and from the belvedere upon its summit a grand view over Rome may be obtained. The mount is rarely to be met with in Italian gardens except in the North, where, the situations being usually more flat, it was necessary to construct such artificial hillocks in order to obtain a view.

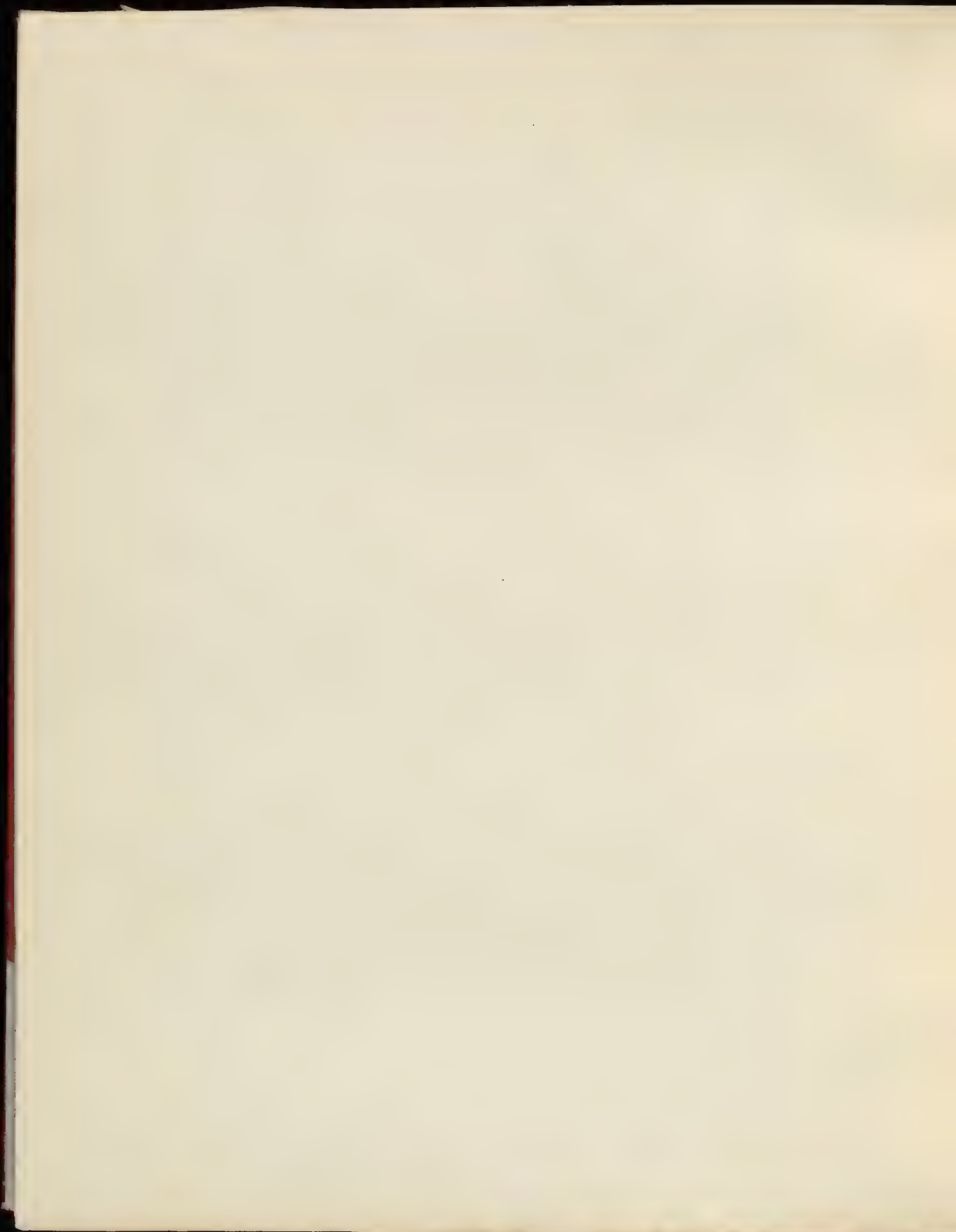
There are few gardens in Italy that can be compared with the Villa Medici, or which exhibit to a greater extent the good taste and simplicity which are so characteristic of the best period of Italian garden-craft. One cannot but feel everywhere a sense of quiet repose, due principally to the fact that no effort has been made to produce the violent contrasts in tree-planting that so often completely destroy the charm of modern gardens. Stone-pine and ilex, myrtle and box trees, with here and there a eucalyptus, give at all seasons of the year a pleasing setting to the architecture, and cool shade during the hottest months. Mounting to the terrace, we have a view across the parterre to the casino, with a peep of the dome of St. Peter's in the distance (see Plate 92). At one end of the terrace is the statue of Meleager, shown on Plate 93, underneath a pediment. The lower part of the figure is of Apollo, which has been restored by the addition of a most beautiful head of Meleager, attributed to the hand of Scopas.





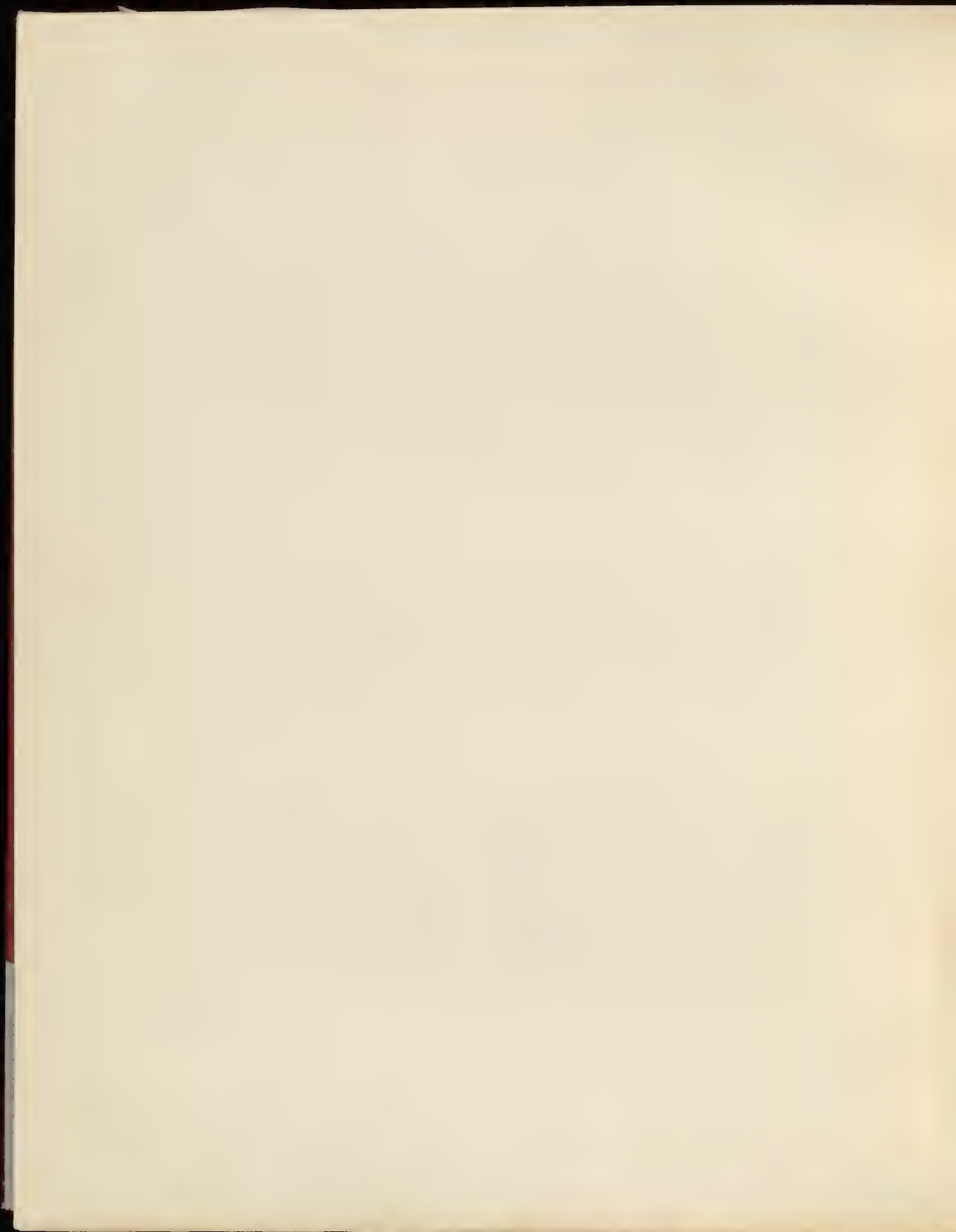


THE VILLA MEDICI, ROME.
GENERAL VIEW OF THE PARTERRE



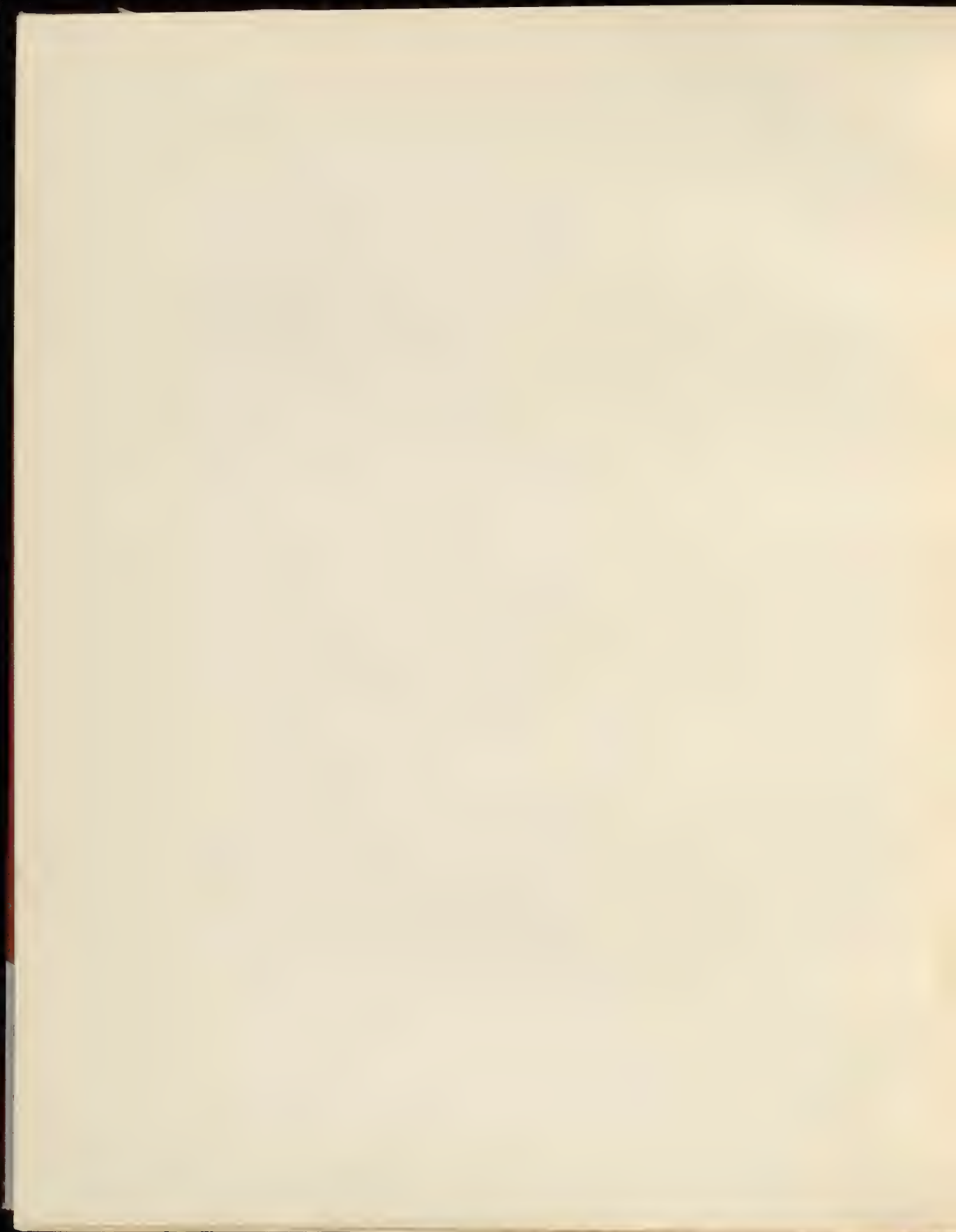


VILLA MEDICI, ROME.
THE PARTERRE LOOKING TOWARDS CASINO.



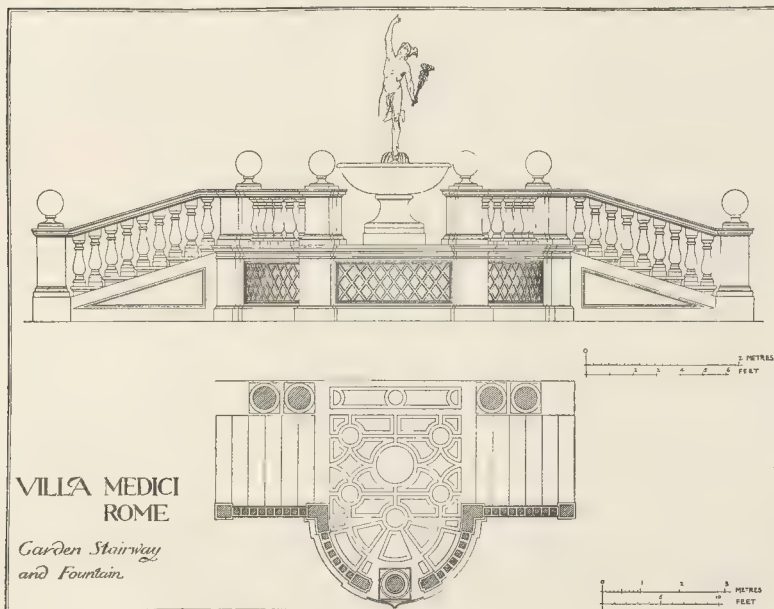


THE VILLA MEDICI, ROME.
THE STATUE OF MELEAGER.



The garden front of the casino is ascribed to Michael Angelo. In the centre is the splendid loggia shown on Plate 94, upheld by six magnificent columns of granite and cipollino, and the graceful stairway, with figure of Mercury, leads to the broad gravelled forecourt between the casino and parterre.

¹ For an admirable survey of the Villa Medici, see the fine monograph of Victor Baltard, 'Villa Médicis à Rome,' Paris, 1847.





THE VILLA MEDICI, ROME.



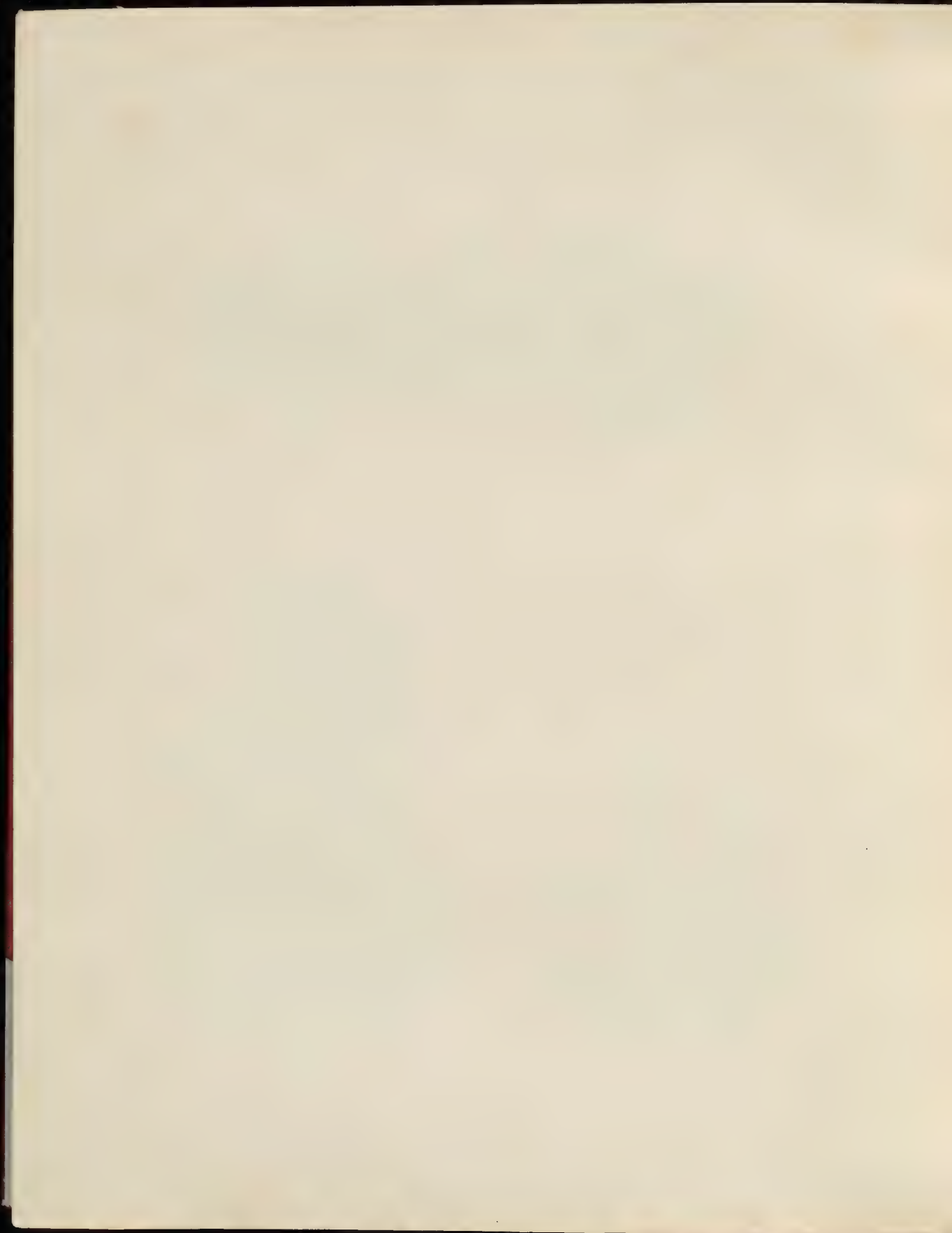
THE GARDEN COURTYARD

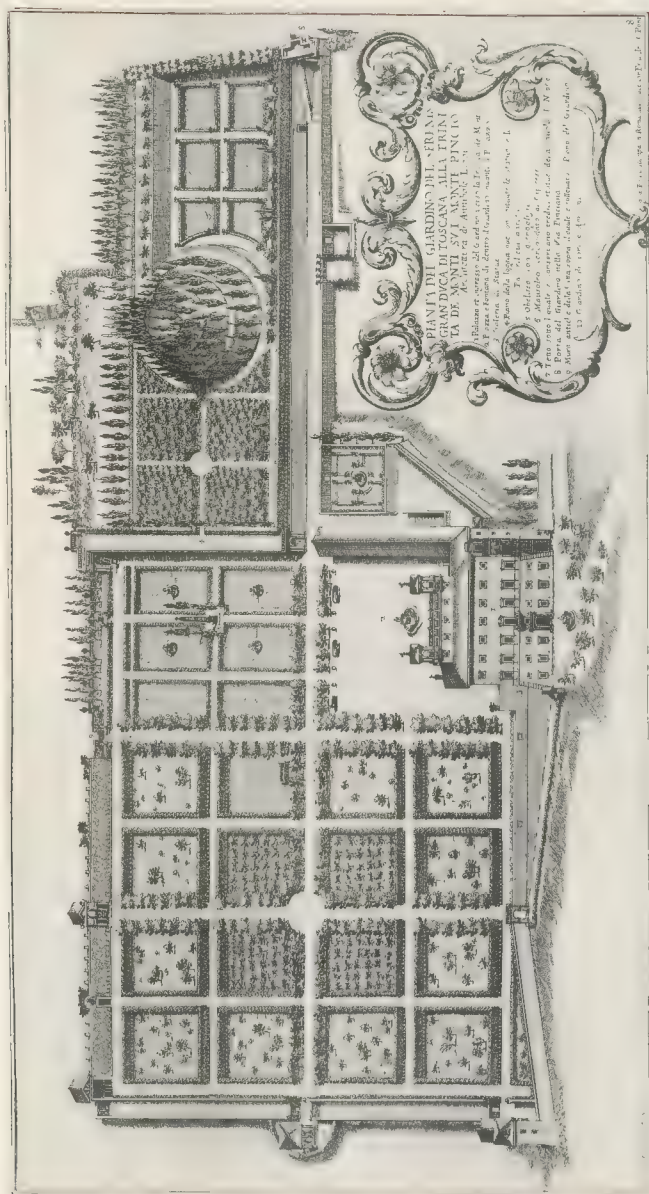


GARDEN ENTRANCE AND LOGGIA

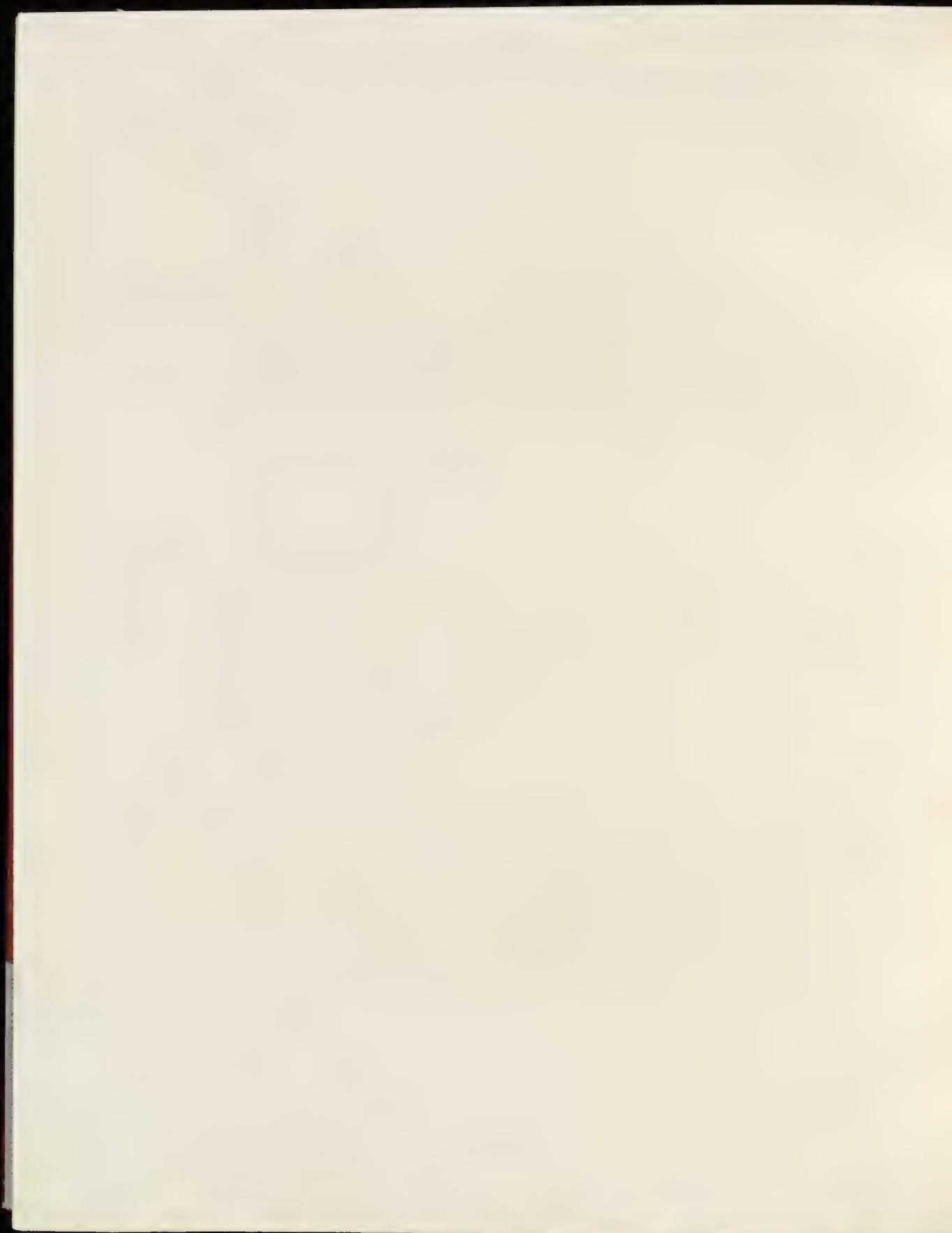


STATUE IN THE GARDEN COURTYARD





VILLA MEDICI, ROME. (From the Plan of G. Battista Kader, 1670.)



THE VILLA ALBANI, ROME

PLATES 96, 97, 98, 99, 100



NOT far beyond the Porta Salaria is the Villa Albani, the last of the great country pleasure villas built for a Roman cardinal. It was erected in 1746, from the designs of Cardinal Alessandro Albani, assisted by the architect Carlo Marchionne.¹ In 1834 the villa was sold to the Count of Castelbarco, and in 1868 to Prince Torlonia, whose family are the present proprietors. Cardinal Albani was an eminent virtuoso and an enthusiastic collector of ancient sculpture, and the villa was erected almost entirely as a storehouse for the wonderful collections made during his lifetime. It must therefore be considered almost as a museum, as a princely retreat, for the learned cardinal, and a meeting-place for artists and men of letters. The collection of sculpture was largely formed upon the advice of Winckelmann, who had made the acquaintance of the cardinal in 1757, and afterwards became his librarian, devoting himself to the composition of his numerous works on art.

The collection was ruthlessly spoiled by Napoleon, and it is said that during the occupation of Rome by the French no fewer than 294 of the finest specimens were transported to Paris; and though most of these were afterwards restored, many of the gems of the collection never returned to the Villa Albani. Nevertheless the collection still retains many priceless pieces of sculpture and paintings, and is said to be surpassed only by the museums of the Vatican and the Capitol.

The garden was laid out by Antonio Nolli about the same time that the casino was built. It was one of the last gardens to be laid out upon the old Italian method, and although Burckhardt has suggested that it owes much to French influence, and other writers have even gone so far as to attribute the design to Le Nôtre, it would be difficult to point to any really French motive in the design, and we must look rather to the old classic gardens to which the cardinal looked for his model.

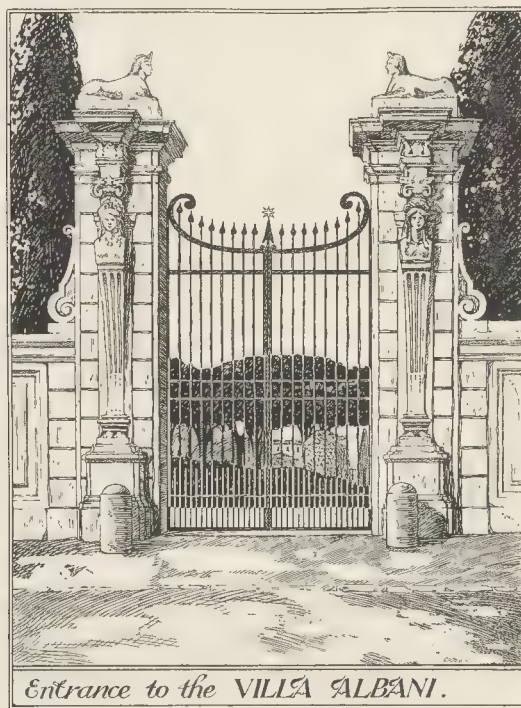
The garden front of the casino faces almost due south, and consists of a magnificent open portico flanked upon either side by colonnades, all intended for the display of sculpture, and terminating on the west side in the white marble portico shown in Plate 98, behind which is an ilex bosco, guarded by herms, quite in the ancient classic tradition. Upon the east side the colonnade

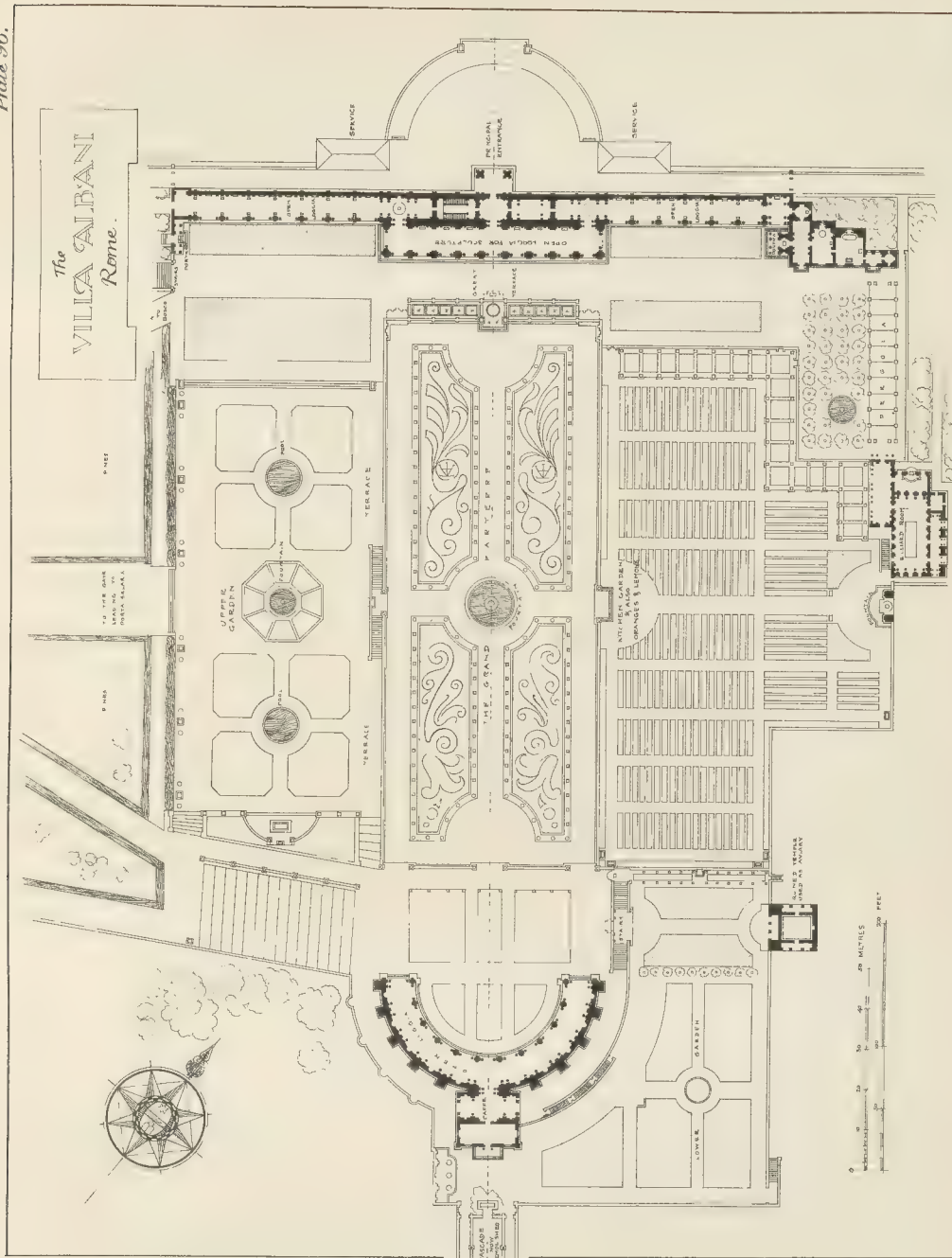
¹ There is an interesting collection of this architect's sketches preserved in the Villa Albani, containing many designs for garden architecture.

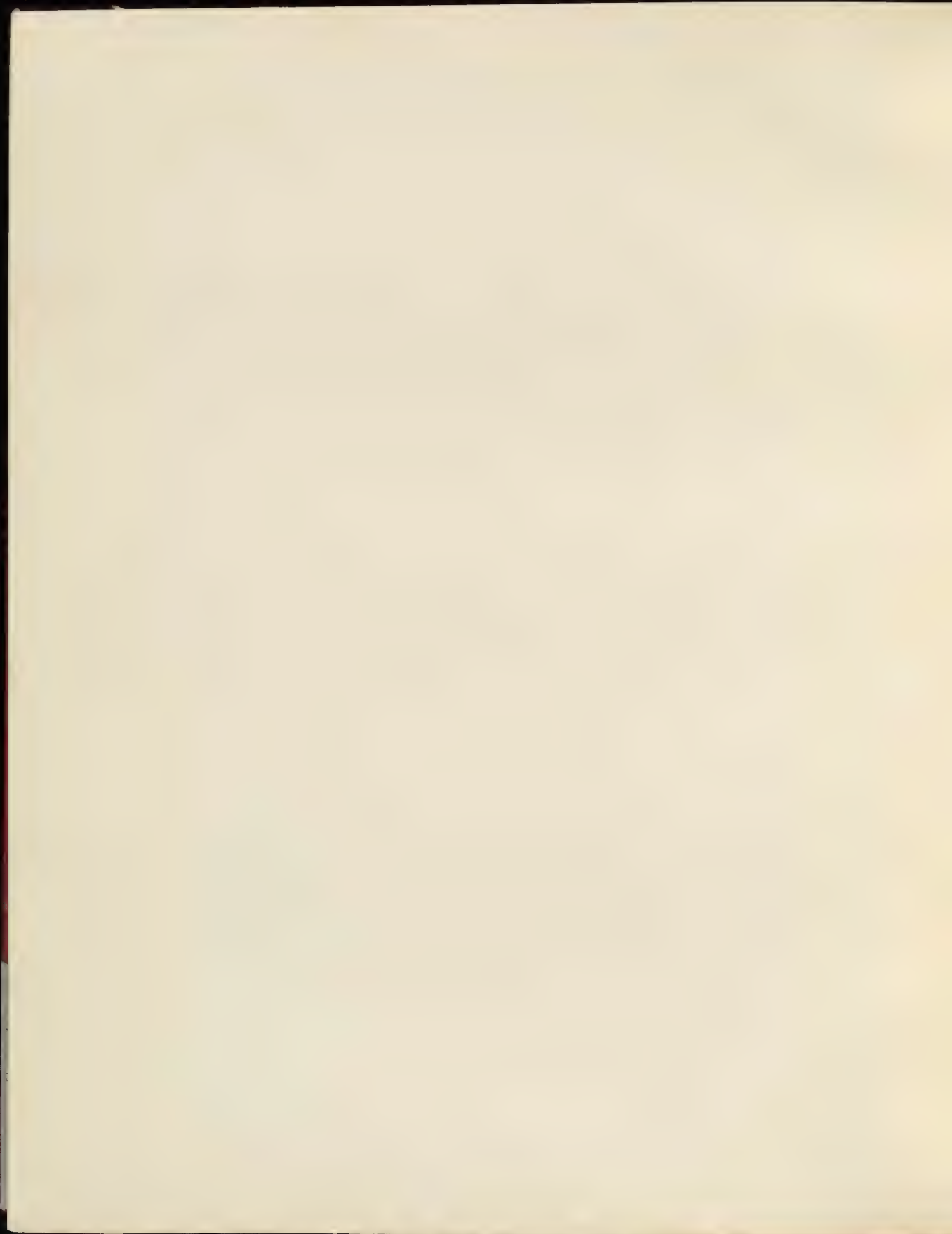
leads to a series of apartments, and another smaller bosco, now destroyed, with a pergola leading to a sumptuous billiard-room.

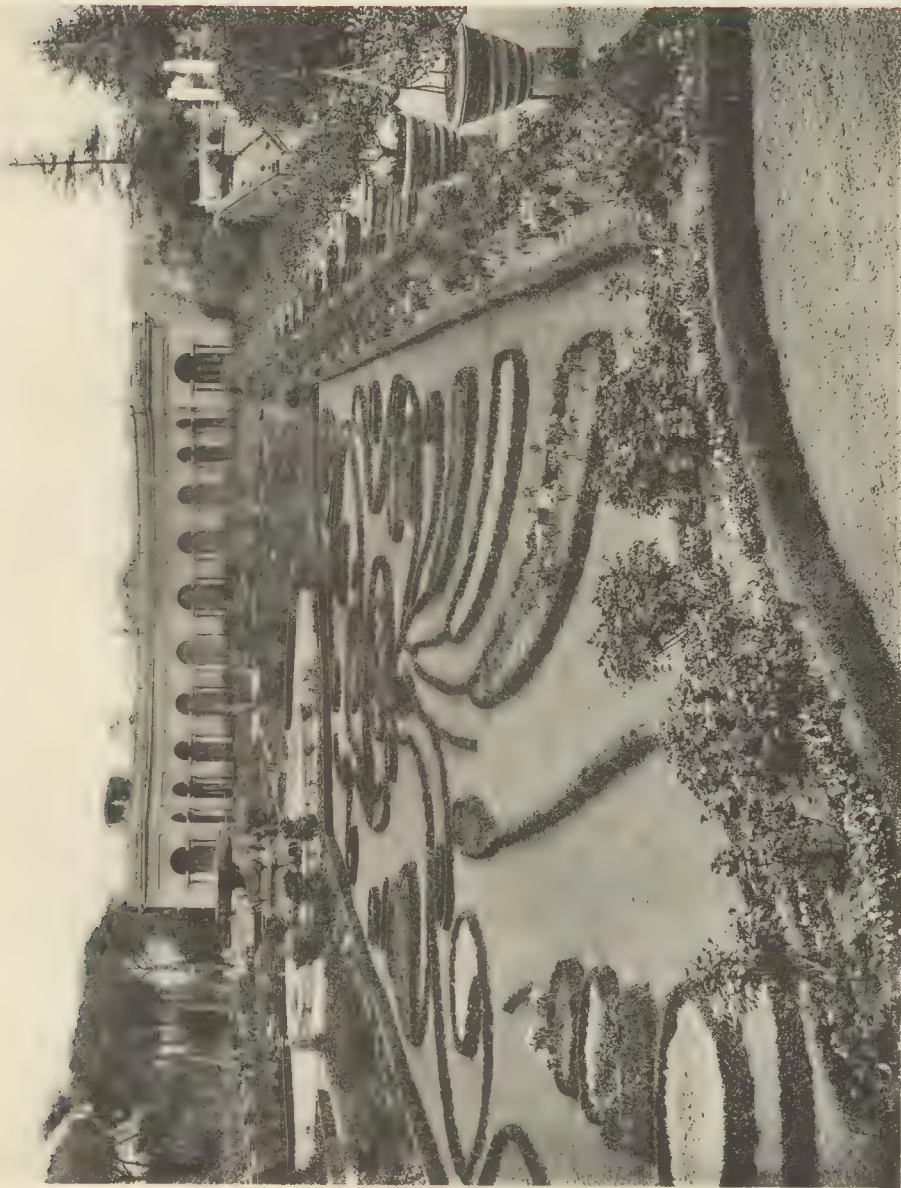
From the broad terrace in front of the casino a double ramp descends to the level of the parterre, flanked by two colossal marble busts, one of Titus and the other of Trajan. The parterre is six hundred feet long by seventy feet in width, and is terminated by a semicircular open loggia, with thirteen arches that spring from columns of granite and marble, surmounted by a balustrade with marble statues. Behind the portico are two small apartments; these formerly opened on to the cascade, which has now been demolished.

The remaining part of the grounds is laid out with long alleys leading to a central 'rond-point,' surrounded by magnificent umbrella-pines, whence another broad walk leads to the principal entrance-gateway.

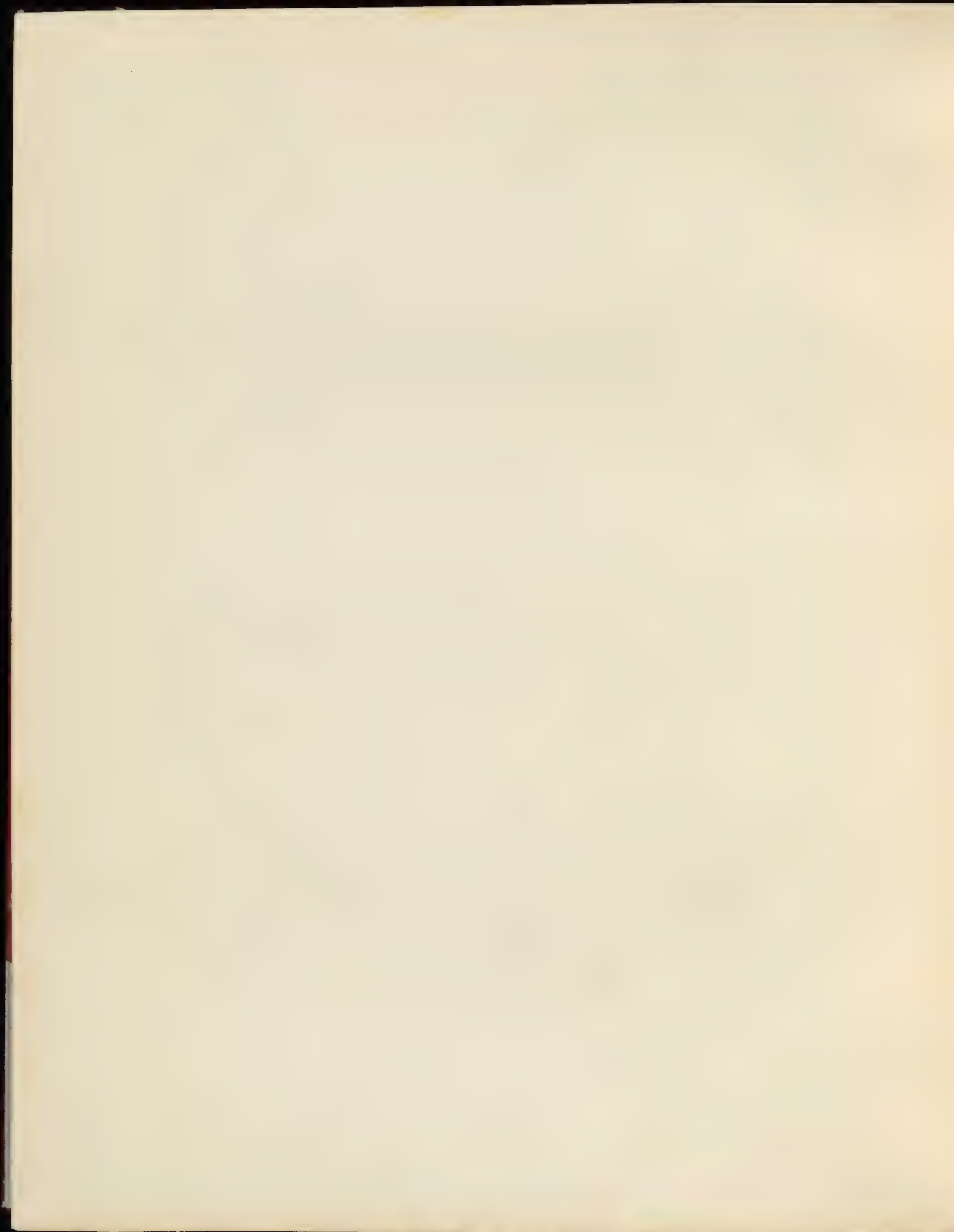


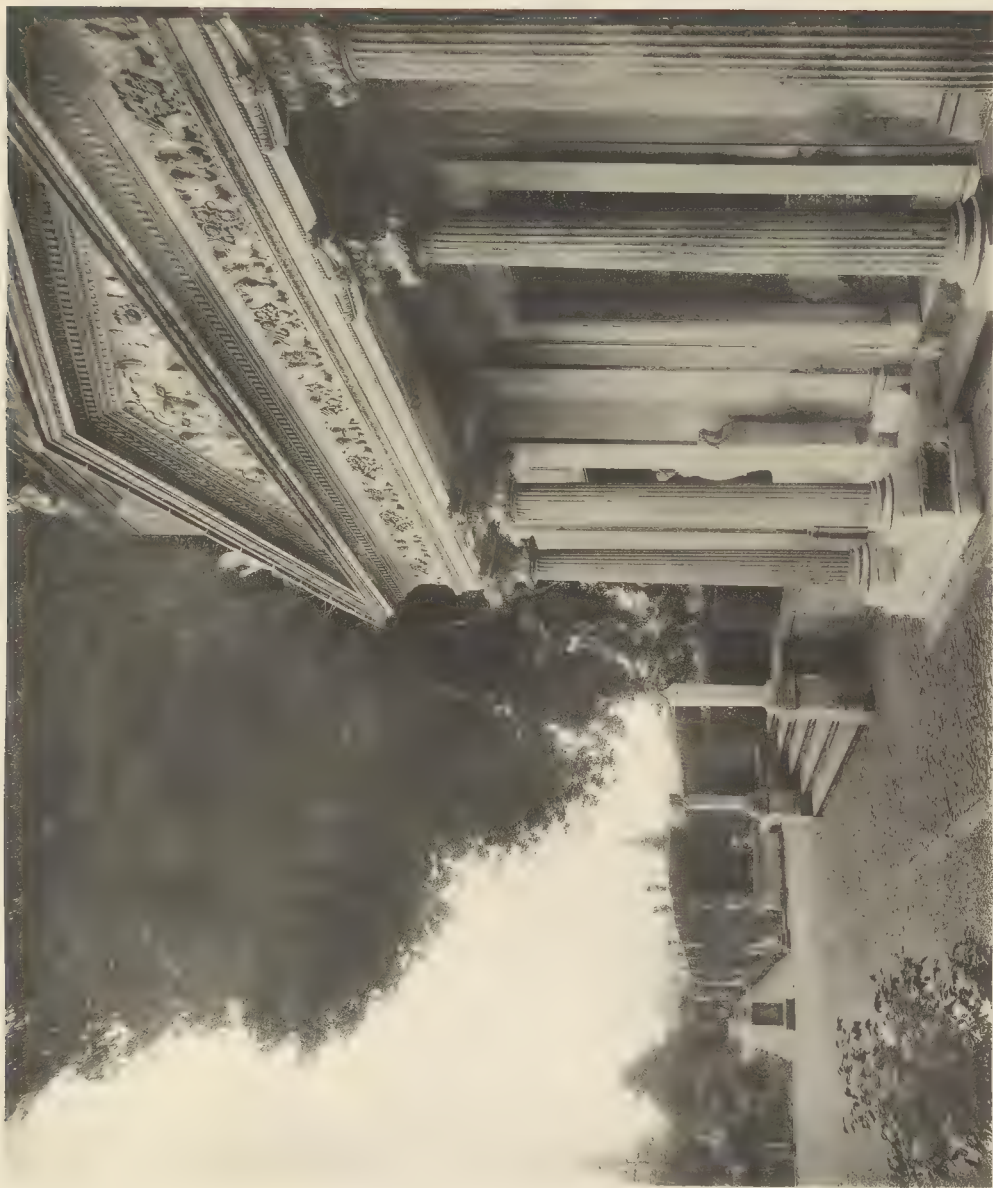






VILLA ALBANI, ROME.
THE PARTERRE.

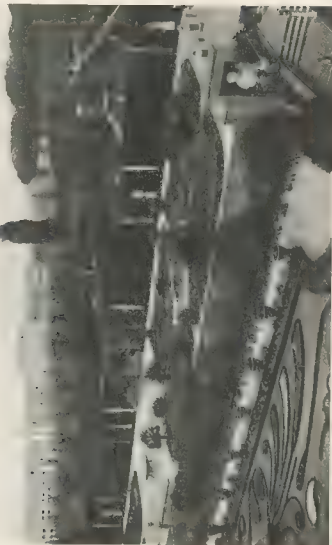




VILLA ALBANI, ROME
MARBLE PORTICO, ENTRANCE TO THE BOSCO.



THE VILLA ALBANI, ROME.



TERRACE ALONG THE GARDENS



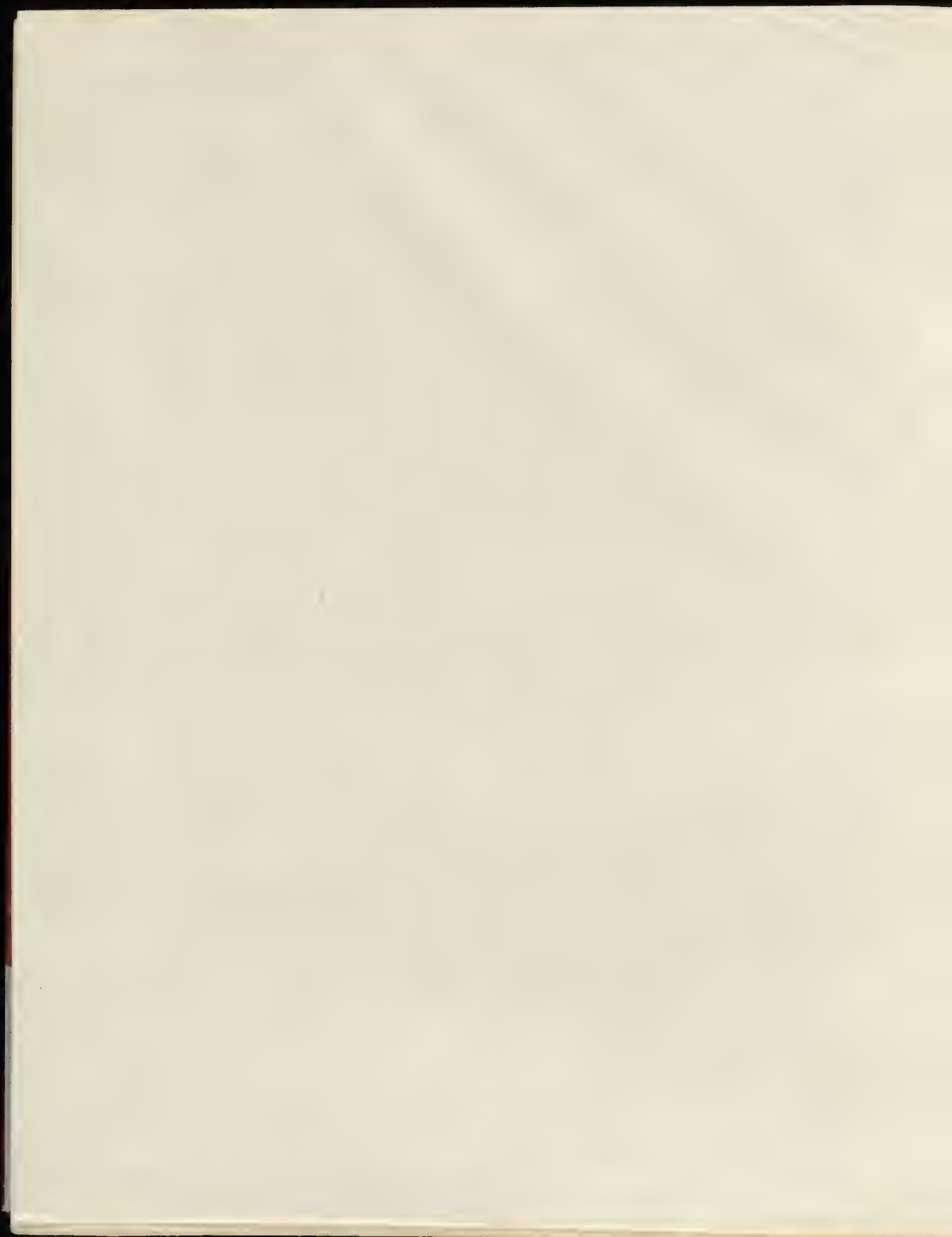
VILLA ALBANI, ROME

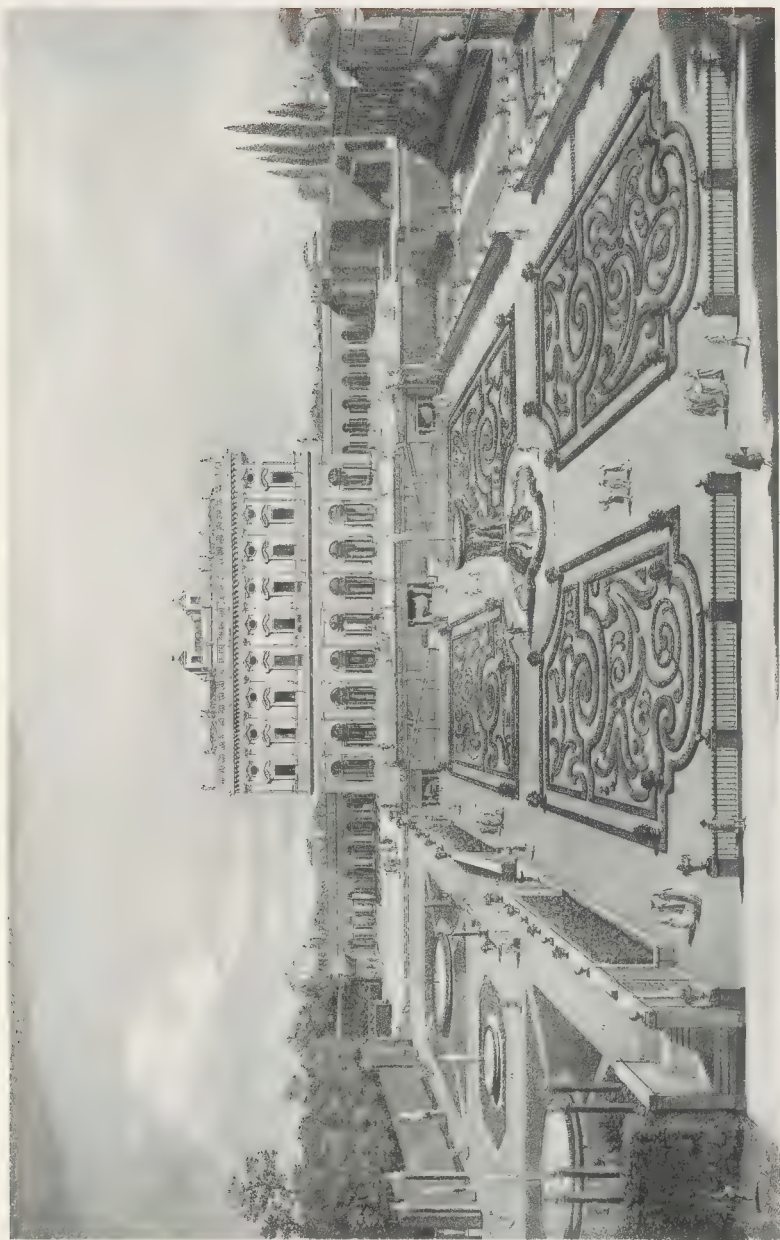


COURTYARD FROM THE GARDENS

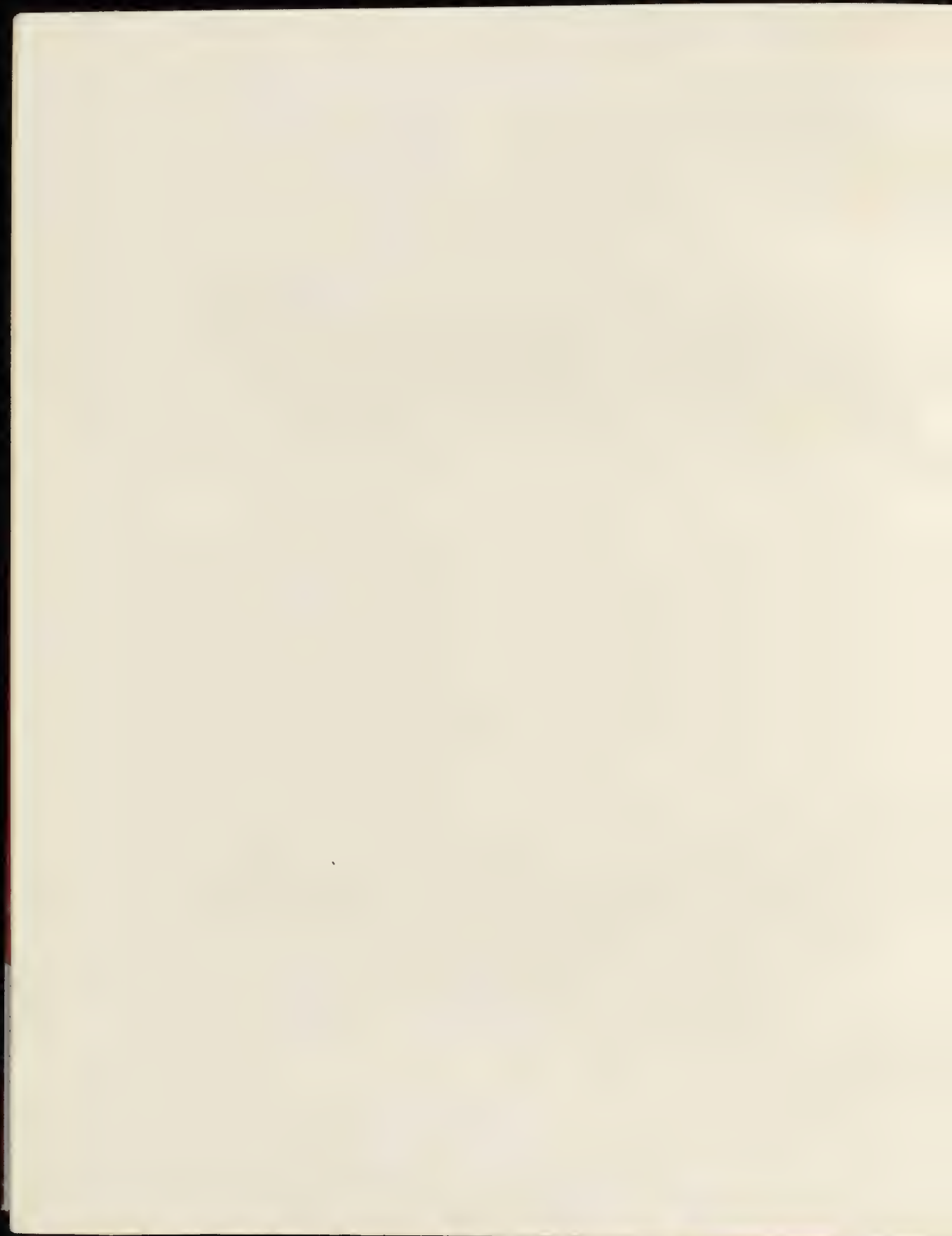


ENTRANCE TO THE GARDENS





THE VILLA ALBANI, ROME. From an Old Print.



PALAZZO COLONNA, ROME

PLATE 101



THE garden of the Palazzo Colonna is particularly interesting as an example of the clever treatment of a city garden, where a restricted space and very awkward situation have been laid out to great effect. The skilful manner in which the designer has made the most of his opportunities, and imparted a beauty and variety of effect by simple means, is well worthy of study. The garden was laid out by Don Filippo Colonna in the seventeenth century.

Before that date the site had consisted of several orchards known as 'gli orti Colonnei,' laid out upon the ancient area of the Temple of the Sun,¹ and part of its ruined cornice still remains upon the terrace.

The palace is situated at the foot of Monte Quirinale, not far distant from the royal palace, the principal entrance being from the Piazza SS. Apostoli. The palace itself is built upon level ground, and the gardens occupy the steep slope behind, the hillside having been considerably cut away, and a narrow area, for lighting, constructed behind the building. Four small stone bridges cross this area from the level of the first floor to the lower terrace of the garden, now a broad grassplot, but originally laid out with a series of small pastures. At one end, the rocky background is hidden by an elaborate architectural screen. The awkward nature of the site made it impossible to obtain any leading lines connecting the palace with the garden itself, and the designer has succeeded in masking the irregularities of the steep slope by planting a hedge and covered alley at the foot of the hill. From a point near the centre the little cascade descends; it is of very simple design, delightfully arranged with stairways on either side, and nymphs and tritons watch the water splashing down water-worn steps and through mossy vases.

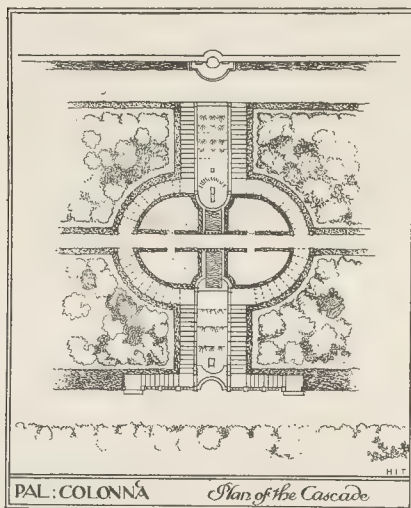
Midway up the cascade is an oval level space, with walks to right and left. Continuing the ascent, we arrive at the head of the cascade, on the level of the second terrace, whence a double ramp ascends to the topmost level of the garden, with a broad terrace backed by high hedges of box and myrtle, with here and there some antique remnant of the famous Temple which formerly stood here. Tall cypresses complete the scene, lending an air of solemnity, and affording a splendid

¹ There is an engraving by Stefano Dupérac, 1540-1561, showing these ruins in the early sixteenth century. The garden is also shown upon Nolli's plan of Rome, 1748.

foreground to one of the finest views over Rome, with its endless variety of domes and towers.

The upper level of the garden is divided into two parts by an alley ascending from the principal entrance in the Vico del Quirinale; one half consists of a 'bosco' of cypress, ilex and

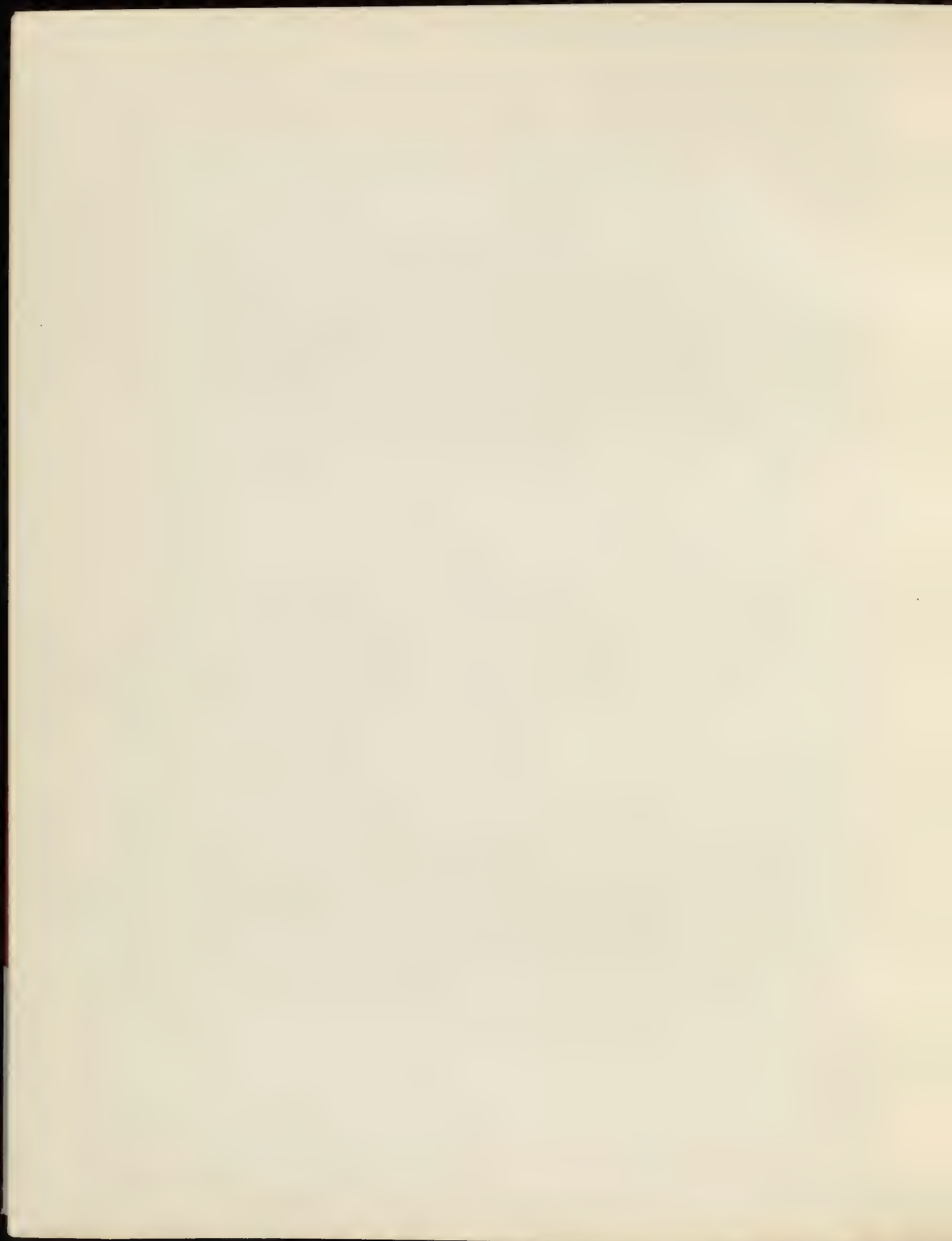
pine; the other and larger half is laid out as an orange garden, with simple parterre of box and little intersecting walks meeting in a circular grassplot and central basin. Orange-trees in massive earthenware vases accentuate the principal points of the design, and in the beds fruit-trees, irregularly planted, remove any feeling of stiffness there might otherwise have been. Along the western wall of this garden it is interesting to note the arrangement made for housing the orange-trees during the winter months. A series of permanent stone bases are fixed in the ground some ten feet apart and about twelve feet from the wall; these have square holes sunk, into which the wooden uprights are placed, and support a continuous beam upon which the rafters rest, a lean-to roof, with loose tiles, easily removed. Against the wall is a raised



bed, its outer coping consisting of a stone irrigating channel, into which, at certain hours, the water is turned. This method of constructing temporary 'stanzoni' is frequently in use where no permanent ones exist, or, if existing, are of insufficient capacity for the enormous numbers of trees that many villas keep up.



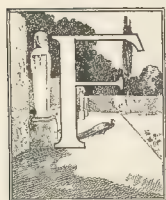
PALAZZO COLONNA, ROME.
THE CASCADE



VILLAS AT FRASCATI

PLATES 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112

VILLA ALDOBRANDINI. VILLA BORGHESE. VILLA MUTI. VILLA TORLONIA.
VILLA MONDRAGONE. VILLA PALLAVICINI. VILLA FALCONIERI



FROM very ancient days the undulating country-side around Frascati has been the most favourite resort of the citizens of Rome wishing to escape from the heat and bustle of the great city. From its health-giving situation, upon a spur of the Alban Mountains, and its picturesque position, commanding wide panoramic views across the Campagna, northwards to Rome and the sea beyond, the neighbourhood was always considered most suitable for the erection of magnificent villas. At the decline of the Roman Republic and the rise of the Empire, when men began to enjoy more leisure under an increasing sense of security, many great families erected villas in the neighbourhood of Tusculum, principally at the suburb of Frascati. The Villa Aldobrandini stands upon the site of the Villa of the Octavii. Pliny had a villa at Centrone, and Cato one at Monte Porzio. The famous Villa of Lucullus occupied the site of the Villa Torlonia, and the Villas of Galba and Domitian were also in the neighbourhood.

Tusculum was sacked in 1191, and many families fled to Frascati, which was then under the Pontifical protection. In the fourteenth century the Popes took a great liking to Frascati, which once more becoming a fashionable resort, country seats arose upon the ruins of the ancient villas, and the great families resorted hither for the cooling breezes during the hot summer months.

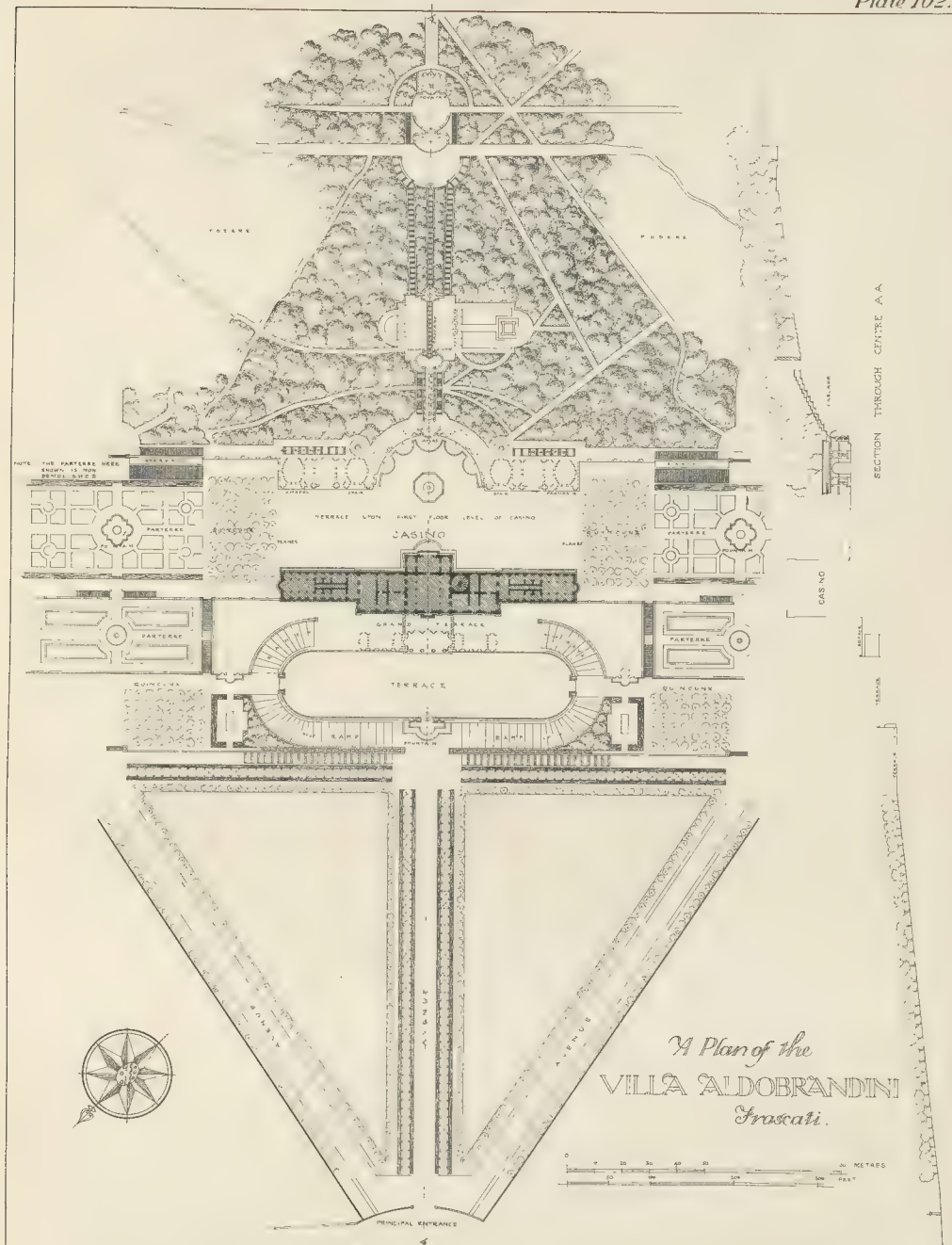
The Villa Aldobrandini stands grandly upon a succession of broad terraces falling gently to a long slope, with three main avenues of approach from the principal entrance in the Piazza del Municipio. It was commenced in 1598 for Cardinal Pietro Aldobrandini, nephew of Clement VIII., from the designs of Giacomo della Porta and Giovanni Fontana, whilst Orazio Olivieri was employed as an engineer of the waterworks. John Evelyn, who visited the villa fifty years after its construction, says that it 'surpasses the most delicious place . . . for its situation, elegance, plentiful water, groves, ascents and prospects.' He also gives a picturesque description of Fontana's water-theatre. 'Just behind the Palace . . . rises a high hill or mountain all overclad with tall wood, and so formed by nature as if it had been cut out by art, from the

summit of which falls a cascade . . . precipitating into a large theatre of water. Under this is an artificial grot wherein are curious rocks, hydraulic organs and all sorts of singing birds, moving and chirping by force of the water, with several other pageants and surprising inventions. In the centre of one of these rooms rises a copper ball that continually dances about three feet above the pavement, by virtue of a wind secretly conveyed to a hole beneath it; with many other devices for wetting the unwary spectators. . . . In one of these theatres of water is an Atlas spouting . . . and another monster makes a terrible roaring with a horn; but above all the representation of a storm is most natural, with such fury of rain, wind, and thunder, as one would imagine oneself in some extreme tempest.'

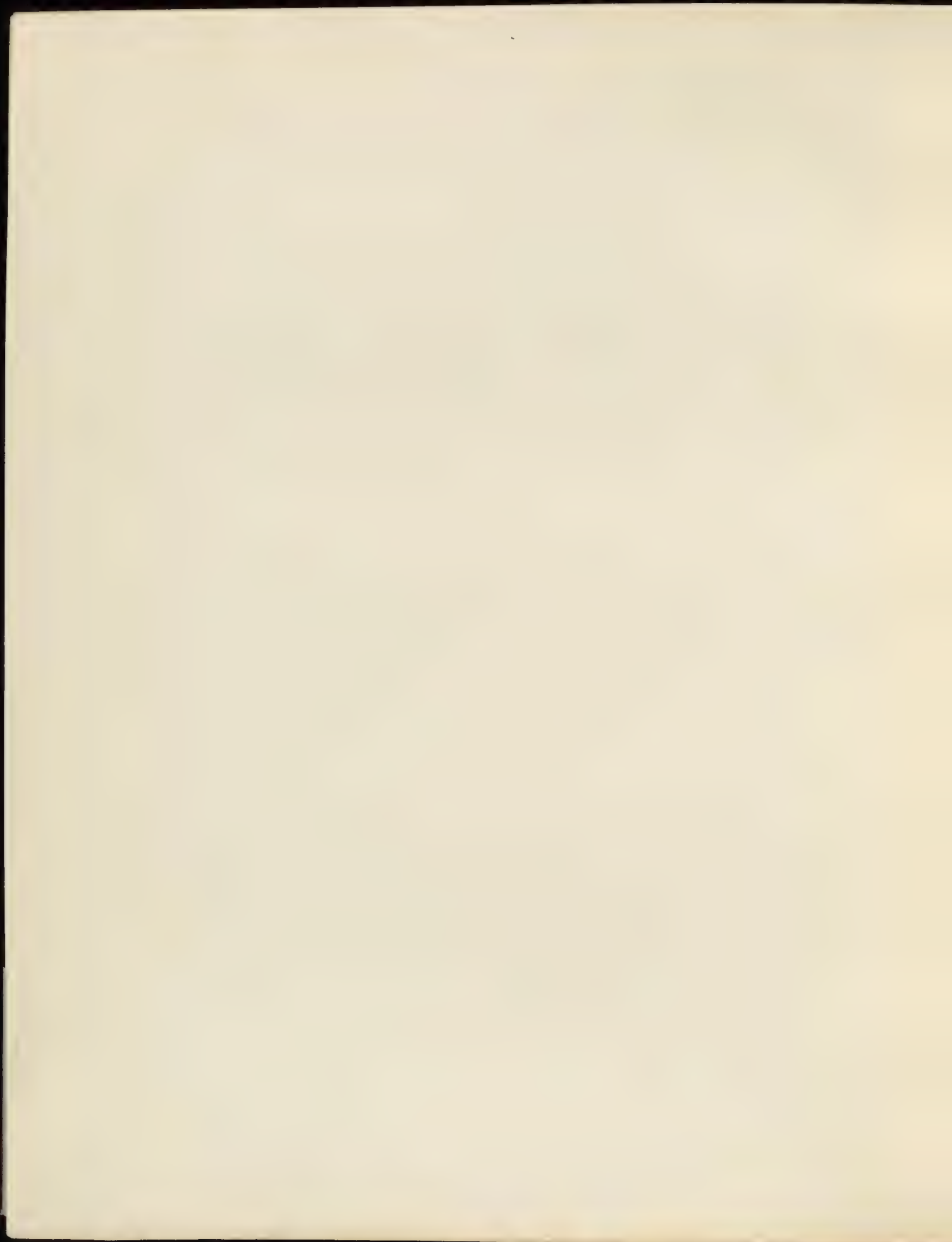
De Broses, in 1739, describes the villa, and remarks the avenues fringed with oranges and palisades of laurel; he declares that, 'the great fountain is nearly equal to that of St. Cloud; it is one of the finest things that can be seen. It descends with a terrific sound of air and water through pipes arranged expressly to make a perpetual cannonade. Besides this great fountain there are numerous smaller ones; many in very good taste. The hill of the belvedere is scooped out into three terraces, ornamented with grottoes, and with façades in rustic architecture. The great cascade is crowned with columns with twisted flutings, through which the water circulates in spiral lines.'

The plan and section of the villa upon Plate 102 shows the casino backed by an ilex wood, rising above to the south-east of the house. Through this wood runs a stream from Monte Algido, some eight kilometres away. This water is first collected into a covered cistern above the level of the casino, and then descends past two rustic falls and pools; thence by means of a stone channel, to the head of the cascade. On either side is an Ionic column of mosaic, decorated with armorial bearings, and the water runs in a sparkling silvery stream down a spiral groove around the columns. From the head of the cascade the water falls with a deafening roar down the central cascade, and, from shell to shell of the channels designed upon either side, to the large semicircular water-theatre below, where Atlas staggers beneath a heavy load, above which the water falls from the cascade, and Pan seated within an alcove plays upon his flute. To the left of this water-theatre is a chapel, and the corresponding wing opposite is known as Parnassus; for formerly there existed here an hydraulic organ, and the walls were covered with beautiful frescoes by Domenichino, which became so damaged by the damp that they were removed to the Borghese Gallery at Rome.

The steep hillside was formed into a long platform some three hundred yards long and forty wide; upon the edge of this space the casino was built. The principal floor is entered from a few feet above the level of the platform, allowing of a lofty basement opening on a level with the great terrace below, and the roof of this lower story forms at each end a terrace, level with the first-floor windows. Upon either side of the main platform, plane bosquets are arranged in a quincuncial form, terminated at the north-east by the stables and service buildings and on the south-west by an oblong 'giardino segreto,' with the picturesque boat-shaped fountain

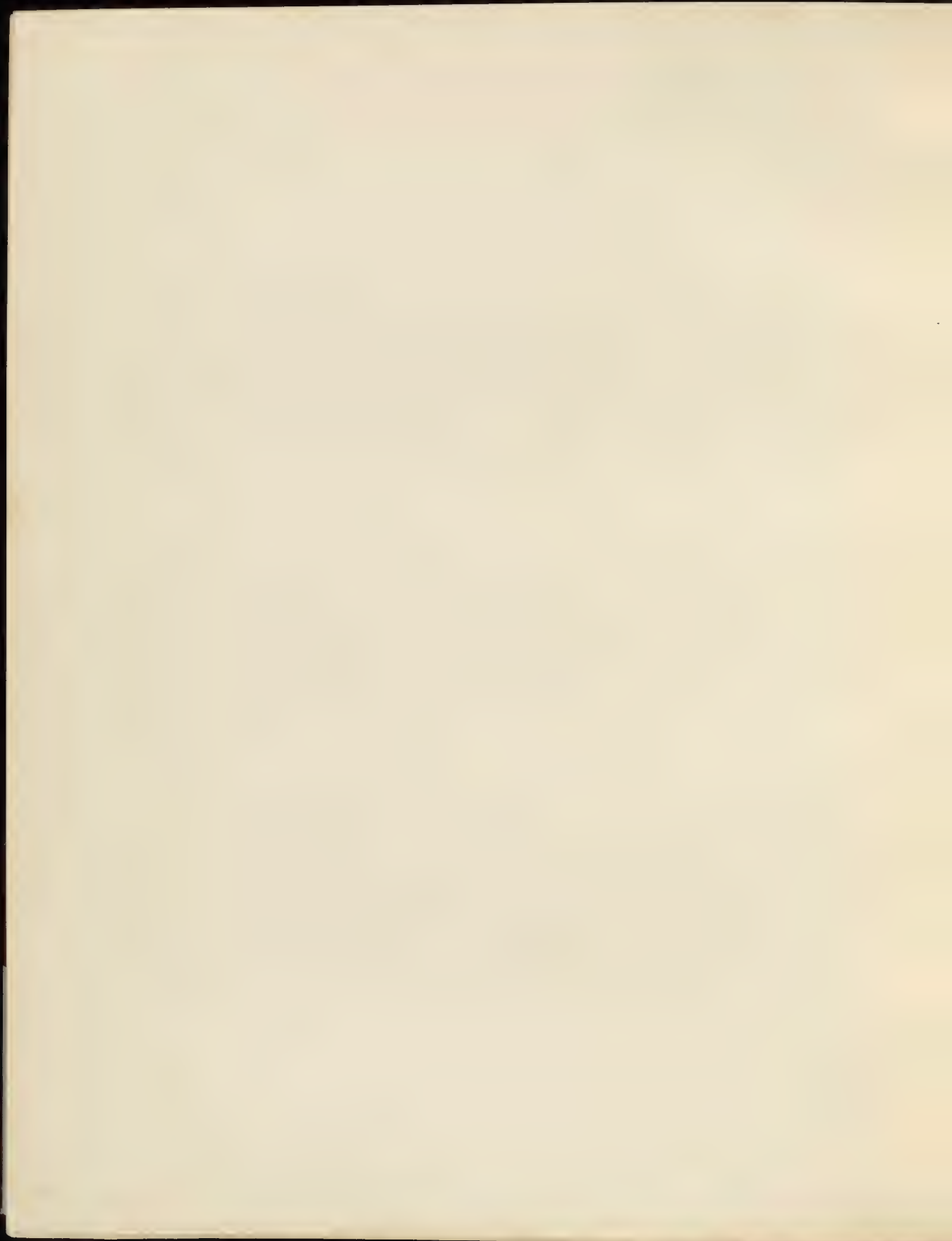


A Plan of the
VILLA ALDOBRANDINI
Frascati.



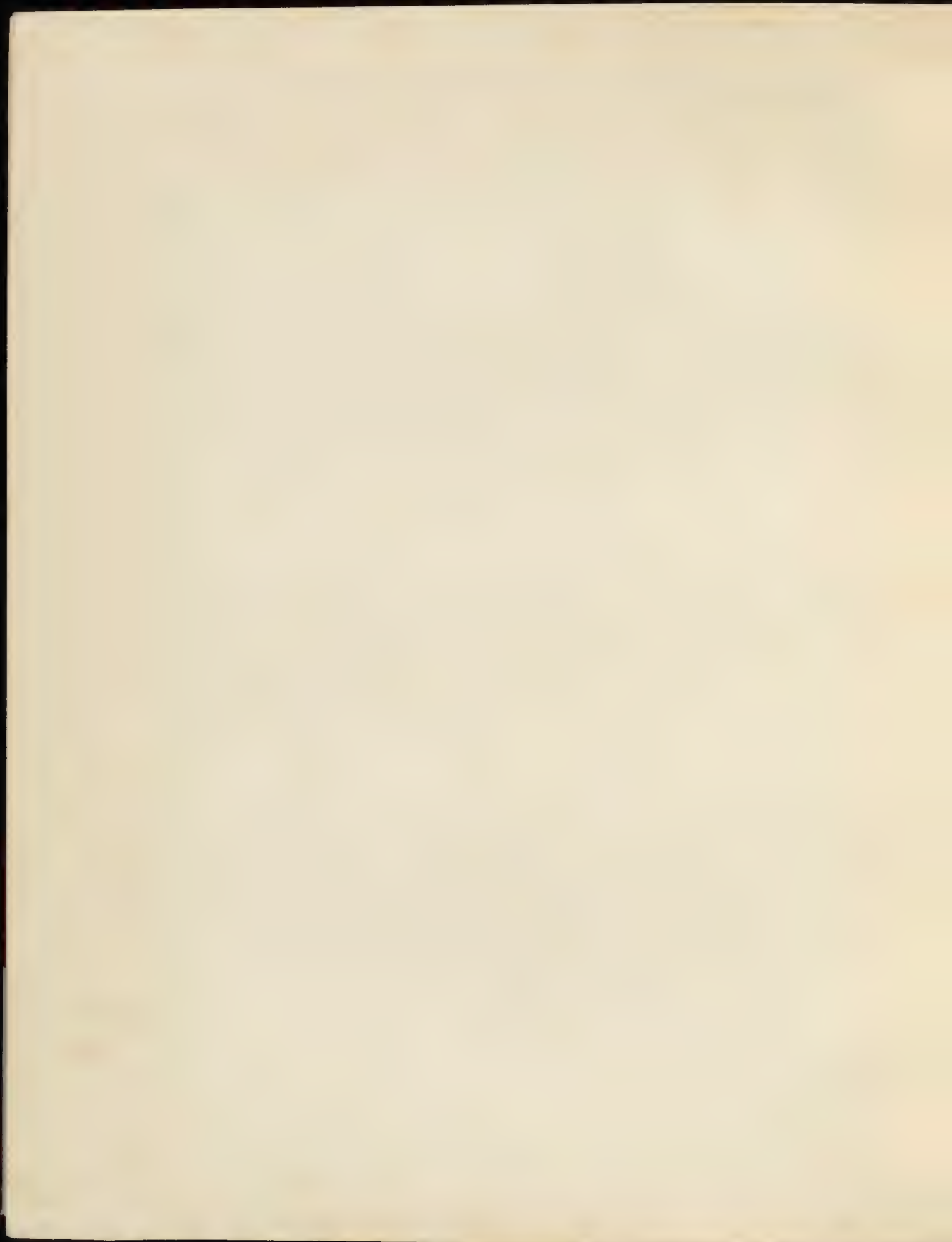


VILLA ALDOBRANDINI, FRASCATI.
A FOUNTAIN IN THE PARTERRE.





VILLA ALDOBRANDINI, FRASCATI.
THE CASCADE FROM THE CASINO



THE VILLA ALDOBRANDINI, FRASCATI.



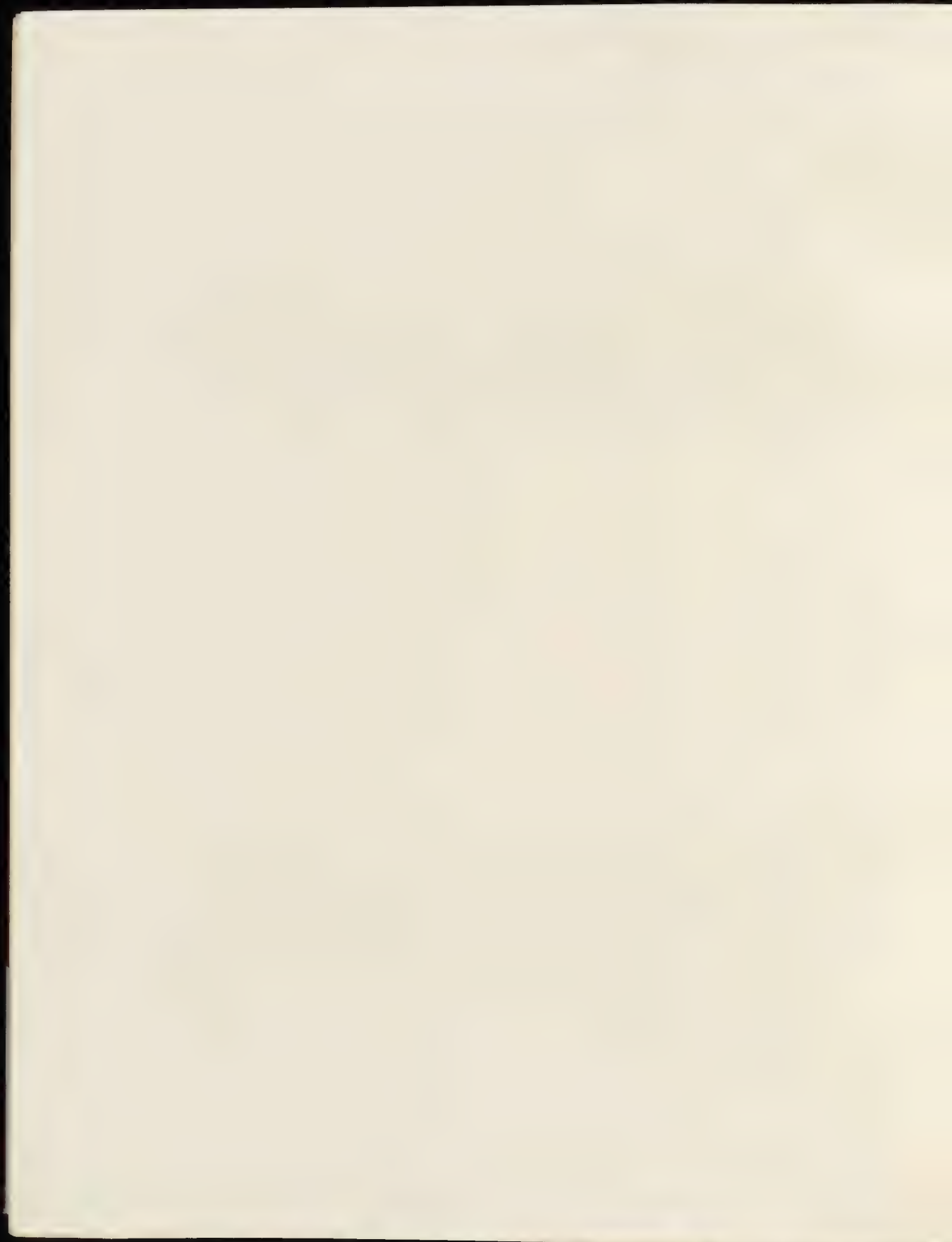
GENERAL VIEW OF THE VILLA.



THE BOSCO OF PLANE TREES.

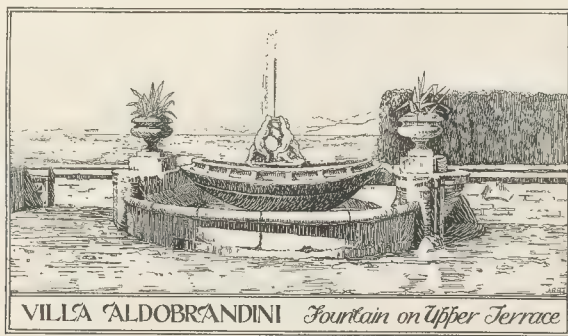


THE CASCADE FROM THE CASINO



illustrated on Plate 103. The arrangement of the approach to the casino from the north is clever and worthy of special attention. A gentle slope leads from the principal entrance-gateway; this is crossed by a central and two side avenues leading to the lowest terrace, whence double ramps lead to a kind of hippodrome forming the middle terrace, having a spacious grotto, and continuing, lead up to the grand terrace on the north front of the casino. Here are some small fountains with boys playfully struggling in a boat-shaped pool.¹

The garden has during the last century fallen into a state of disrepair, like most of the Frascati villas; but we can still see quite enough of its glories to form a good idea of its



appearance in the seventeenth century, and the water-theatre remains practically in its original condition.

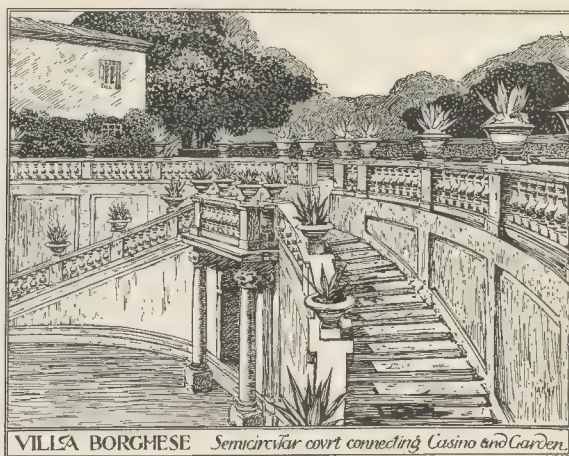
The Villa Borghese, about a mile to the east of Frascati, was originally known as the Villa Taverna. It was given to Pope Paul V. by its owner, Count Ferdinand Taverna, governor of Rome. The grounds have been somewhat curtailed in extent, but the disposition of the garden remains practically as it is shown in Rossi's print of the seventeenth century, the approach only having been altered. The original entrance-gateway, shown upon Plate 107, is now unused, the approach being a very steep one. It is a well-proportioned composition, planned upon a central line with the casino. From the front door we look through the house to a small cool semicircular courtyard, with flights of steps on either side of a wall-fountain, giving access to the higher level of the garden beyond.

The 'giardino segreto' occupies an oblong space to the east of the house, and has a central octagonal pool, with clipped hedges and seats around. A high terrace and shady walk of tulip-trees are on the north side, and the garden is traversed by pergola walks of blue wistaria. Upon

¹ This fountain is engraved in Falda's *Romanorum Fontinalia*, Nuremberg 1635, which shows a more comprehensive design.

the south side is a formal box garden, with orange-trees set off in great earthenware pots against the deep foliage of the ilex background.

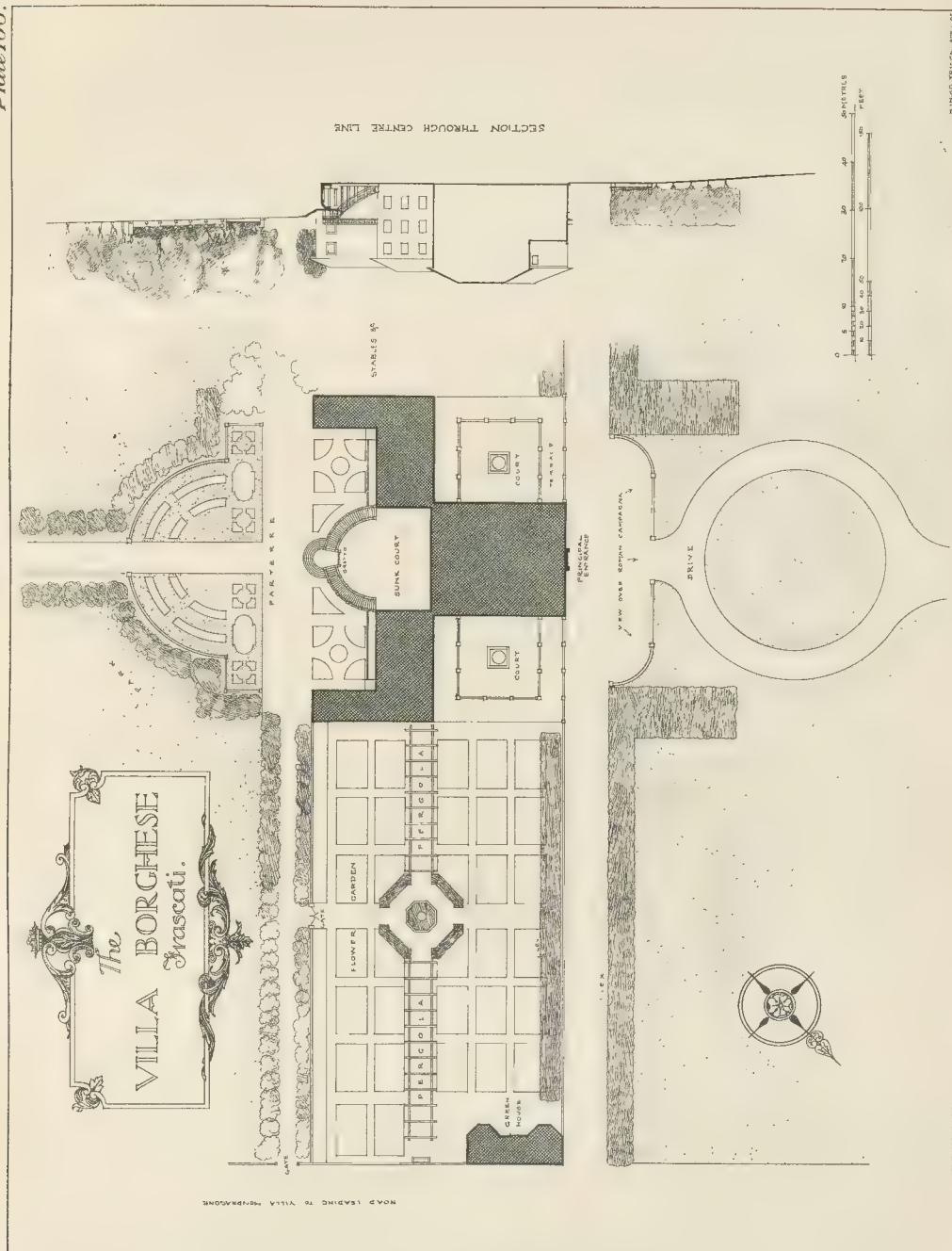
On the road to Grotto Ferrata, a mile or two beyond Frascati, is the Villa Muti, which, although small in size, has nevertheless much romantic charm. It is interesting in this villa to trace the development of succeeding fashions in garden design. In the seventeenth century Rossi's engraving shows the gardens divided into several courtyards, and the house standing upon a platform. A quaint model of the garden preserved in the villa shows its appearance in the eighteenth century, when several 'boschi,' or woods, were planted near to the casino, closely

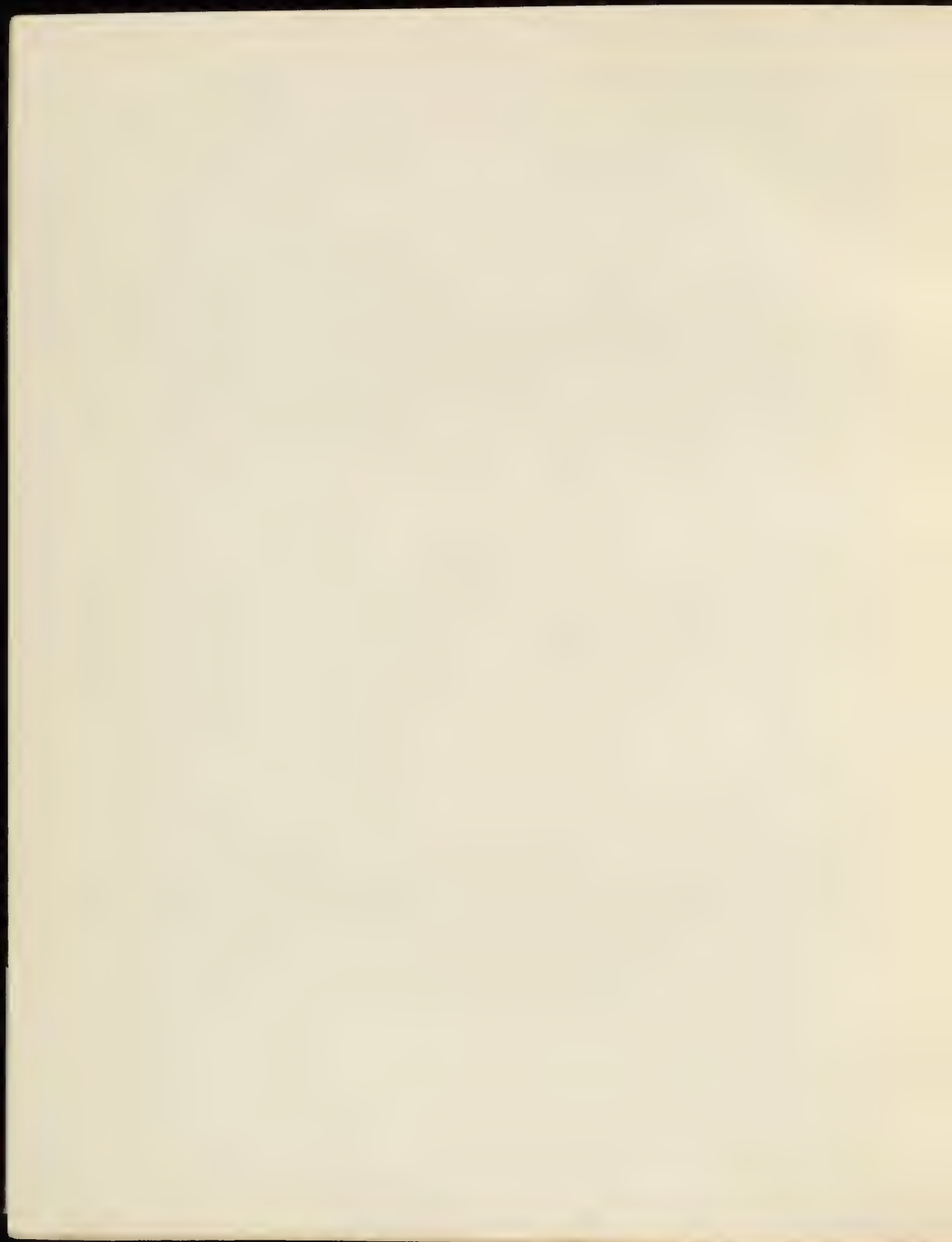


VILLA BORGHESI *Semicircular court connecting Casino and Garden*

clipped on the top and sides to a wall of verdure; shady walks were provided on all sides near the house, and a large box parterre laid out on the west side. About 1860 the whole of the upper garden was converted into a 'giardino inglese,' with deciduous trees planted about in incongruous groups.

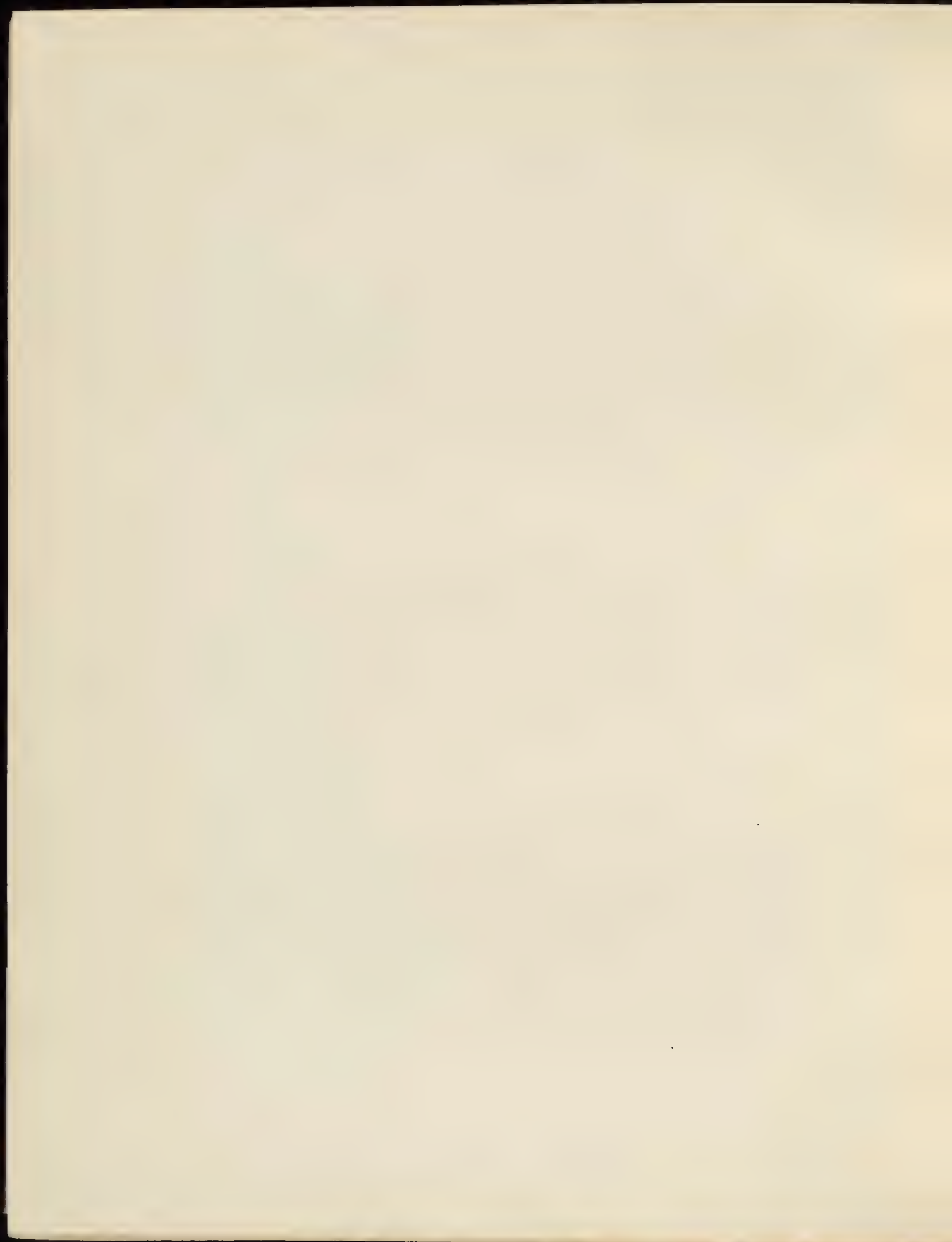
On Plate 108 is a plan of the garden, showing the villa reconstructed in its eighteenth-century form. Two ilex avenues lead to the casino, which is entered at a lower level than the garden. The casino has the fortress-like basement common to all the Frascati houses, which were occasionally subjected to visits from the brigands of the neighbouring hills; the garden entrance is on the south side of the casino, where a flight of steps led to a little water garden surrounded by high cut hedges, a sort of formal bosco, one side of which opened out on to a terrace overlooking the parterre. This parterre was surrounded by pleached alleys upon two sides. A further oblong garden was planned upon the east side of the villa, overlooked by a high terrace,

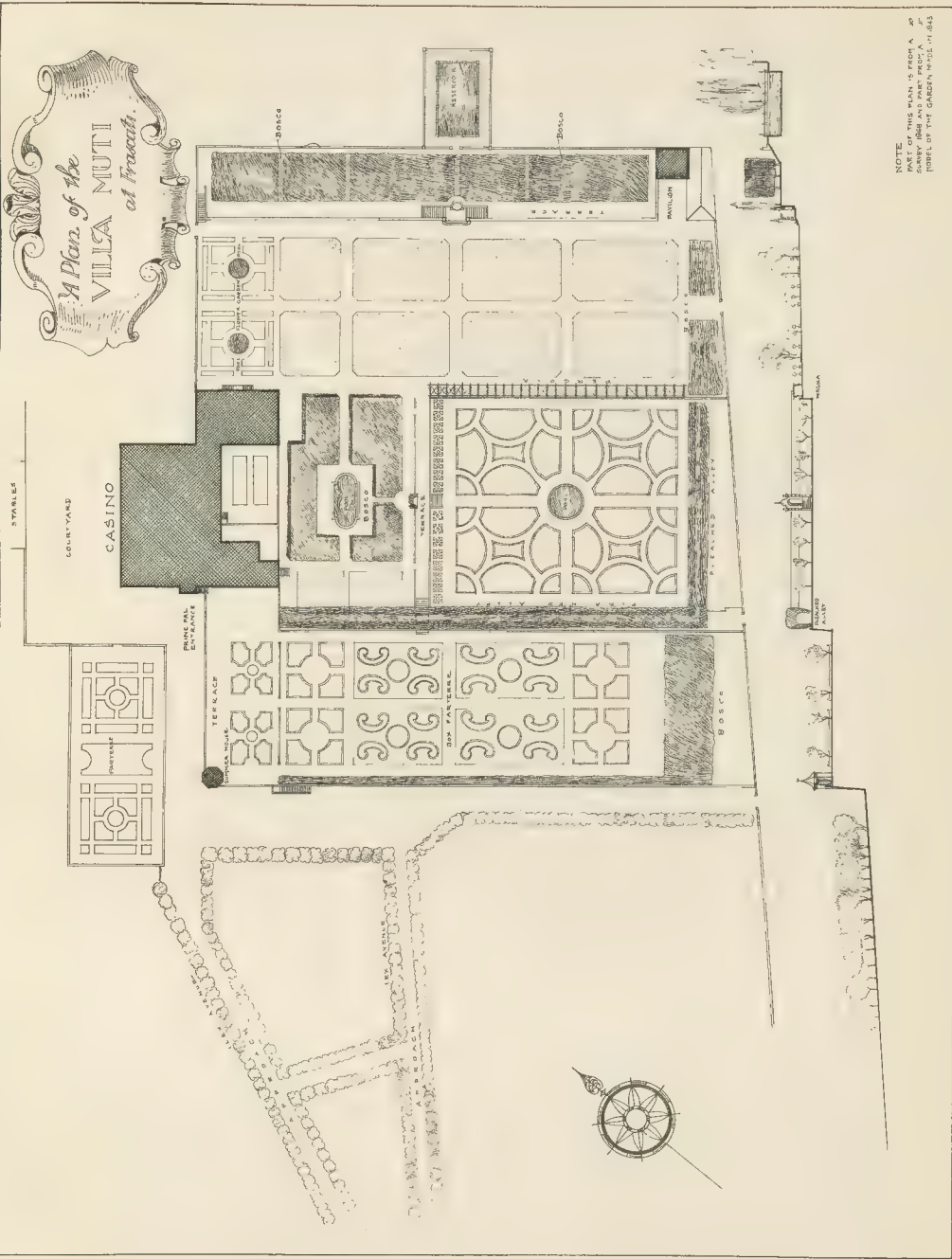


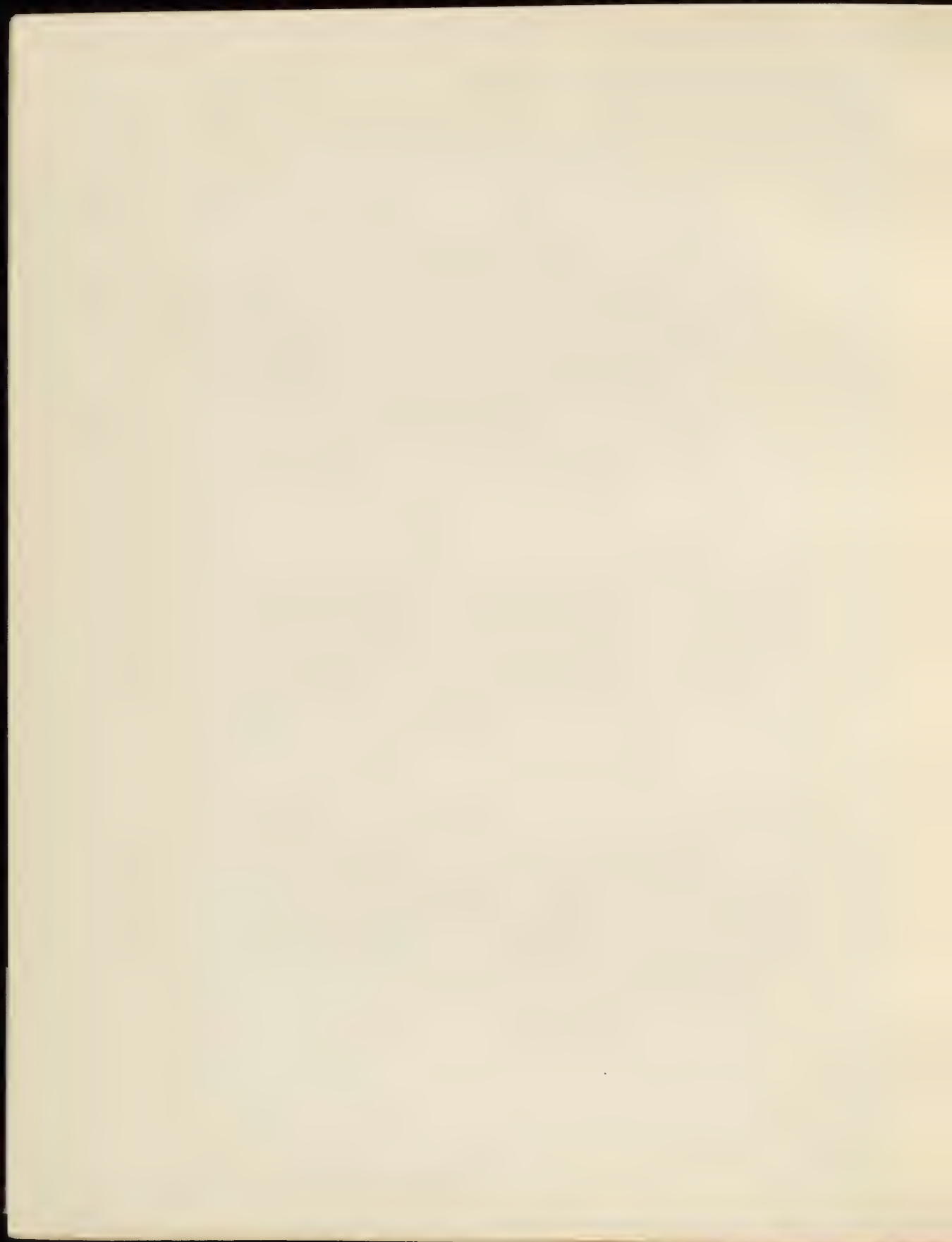


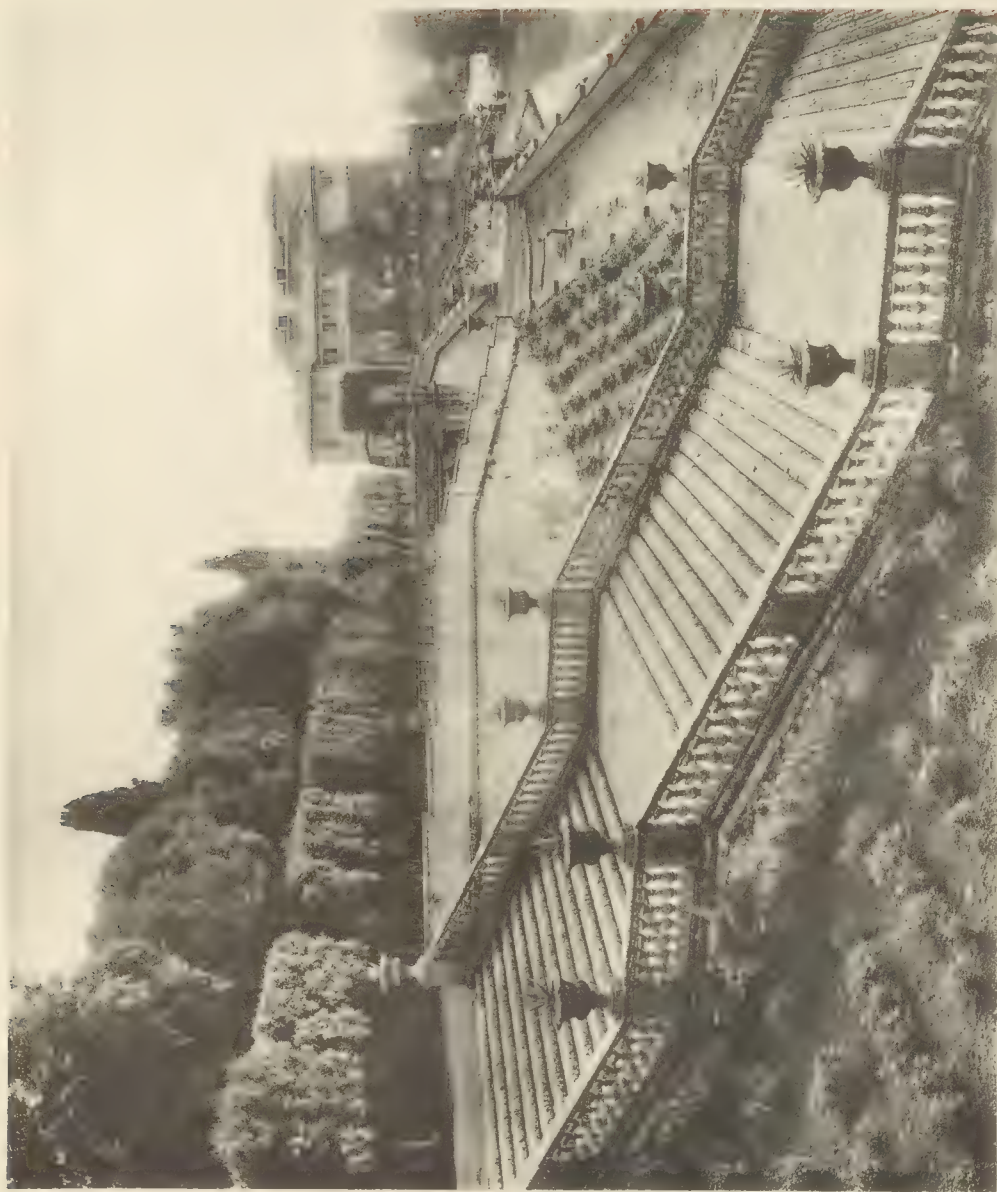


VILLA BORGHESE, FRASCATI.
THE ENTRANCE GATEWAY

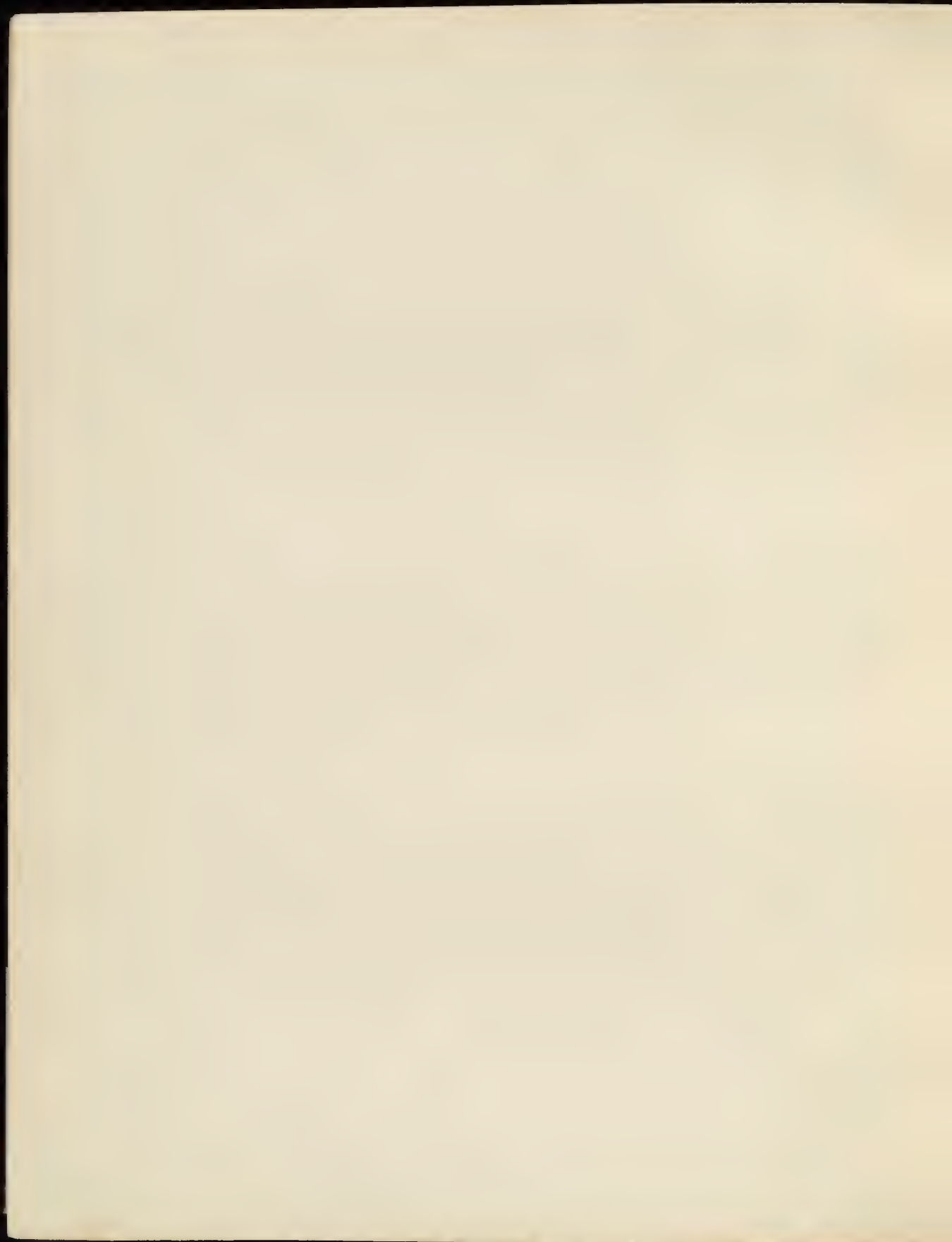






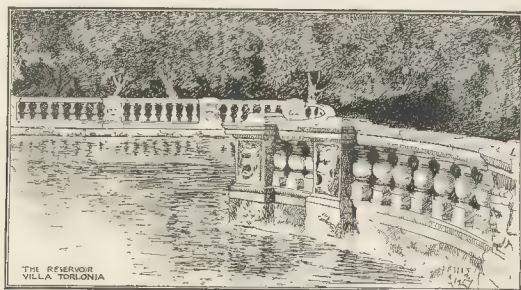


VILLA TORLONIA FRASCATI
STAIRWAYS LEADING TO THE BOSCO



and an elaborate architectural retaining-wall and central flight of steps, leading to the reservoir, set against the hillside, which supplied the water for house and fountains. A lower garden, consisting of a large box parterre, and sheltered by high hedges and a bosco, completed the design. There are few flowers; but a quiet and dignified simplicity is imparted by the contrasted tones of ilex, box and cypress, that gives a great charm to the garden everywhere, save where the landscapist has introduced such foreign elements as unnatural rockeries and deciduous trees planted in groups.

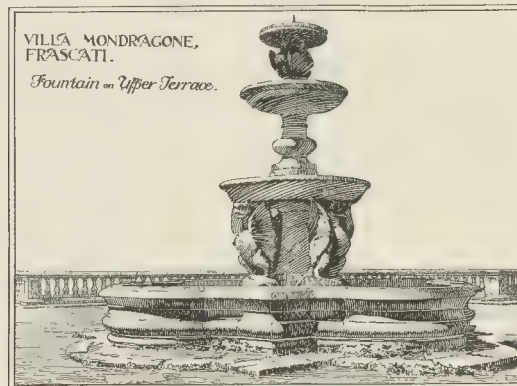
The Villa Torlonia or Conti belonged originally to the Conti family, whose connection with France in the seventeenth century is well known to all lovers of romance. The last of the race, Fulvia Conti, married a Sforza in 1650, and by a later alliance the villa came into the possession of the Torlonia. The entrance to the villa is directly in the Piazza del Municipio, and a short drive leads past the magnificent stairways, shown on Plate 109, to the low white casino, an unpretending house with broad eaves. The garden consists entirely of ilex 'boschi,' laid out upon the hillside in rectangular forms intersected by mossy alleys. There is, however, a small parterre garden behind the casino. Here and there, at the intersection of the walks, are fine fountains, which send up high jets of water, and, seen at the ends of long vistas, have a very pleasing



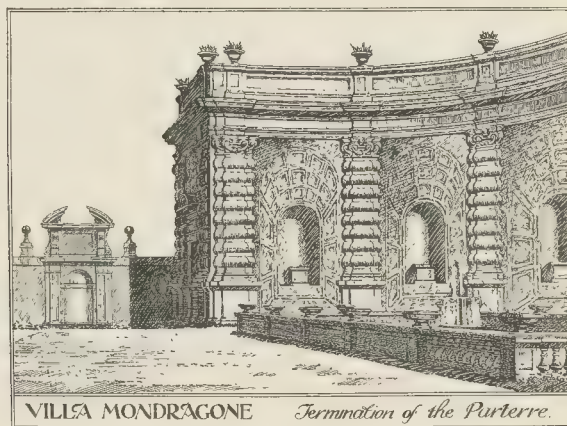
effect. The two principal features are the fine stairway, which extends the entire width of the garden, and the cascade, planned upon a central axial line, at right angles to the stairway. A central alley terminates in an open grassplot with large basin and the cascade above (see Plate 110), and a low retaining wall skirts the hillside. The water for the cascade is collected into a fine balustraded reservoir, whence it falls by a series of inclined ledges into four oval basins, each a little wider than the one above. A stairway on either side follows the curve of the basins and leads to the terrace above. Here and there are a few stone seats, where one enjoys the beautiful view of Rome.

Beyond the Villa Borghese, the roadway leads up the hillside to the Villa Mondragone (see plan on Plate 111), which is at present a Jesuit college. The villa was commenced in 1567 by Martino Lunghi, for Cardinal Marco d' Altempo; it was afterwards enlarged by Pope Gregory VII.,

and completed by Paul V. and his nephew, Cardinal Scipione Borghese. A magnificent avenue of ancient cypresses leads from the roadway to below the great terrace, where ramps branch off to right



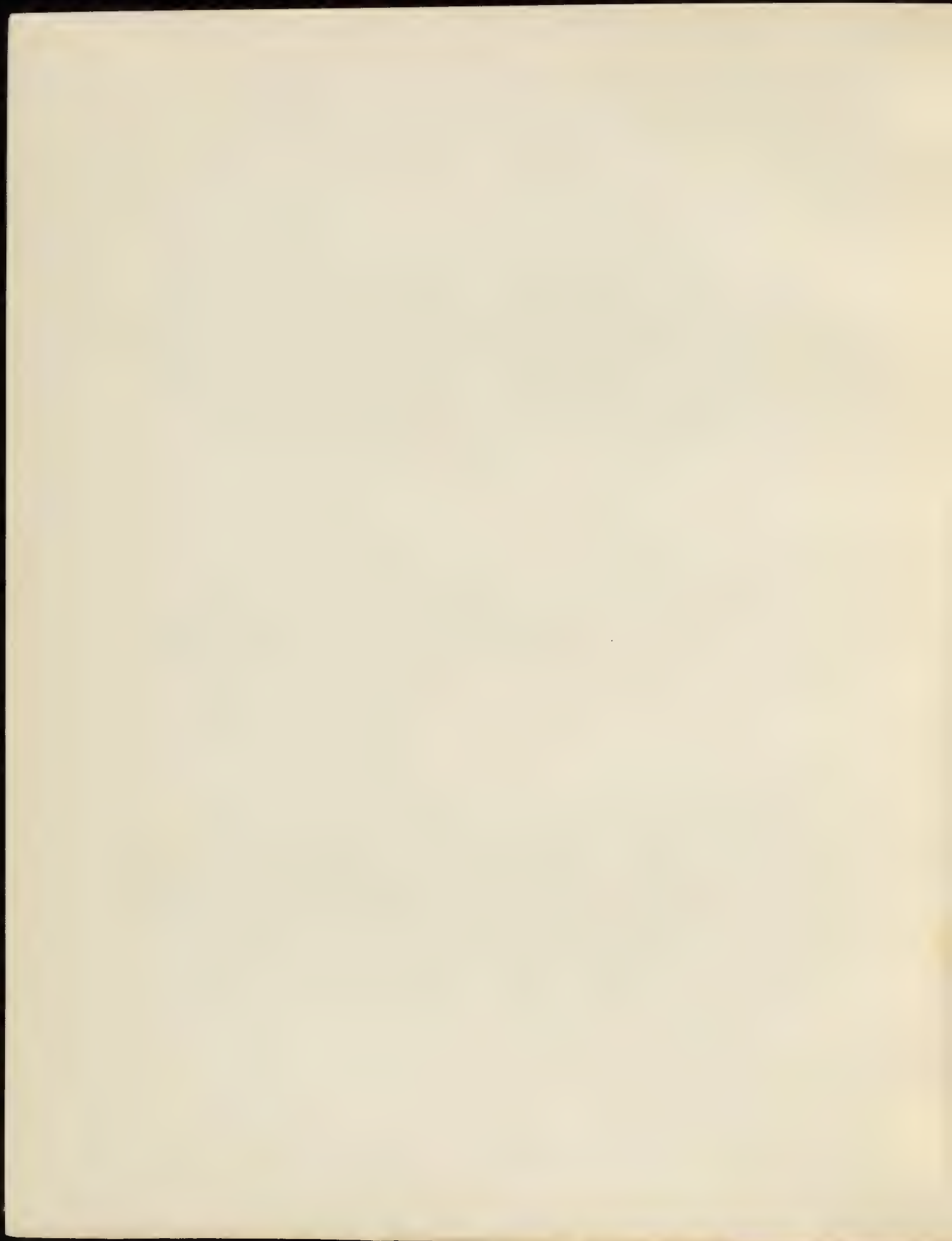
and left, and roadways lead to the principal entrance on the south side of the villa; here a large amphitheatre has been excavated against the hillside, and gives great importance to the entrance



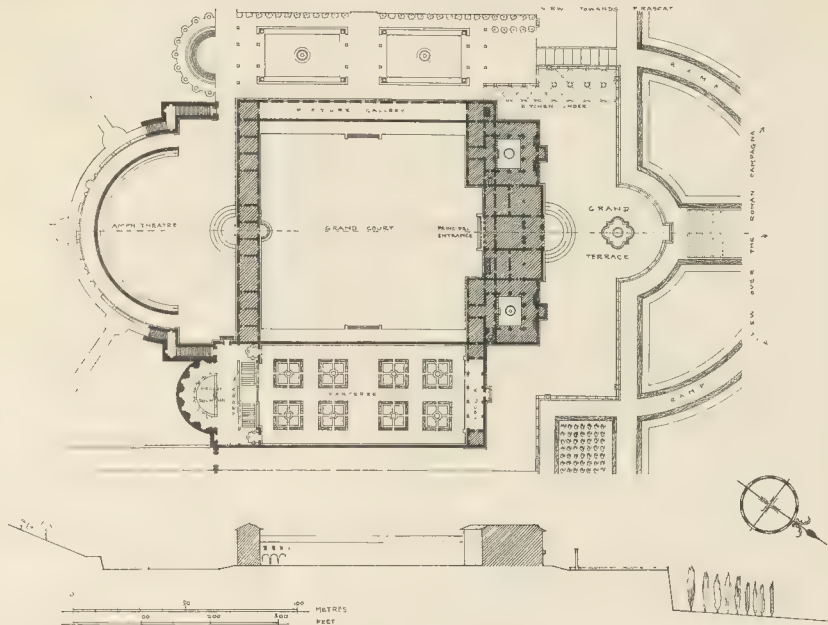
cortile. The grand court is entered through an archway, and upon the opposite side is the casino standing upon the great terrace. The level of the grand court is the principal floor-level of the



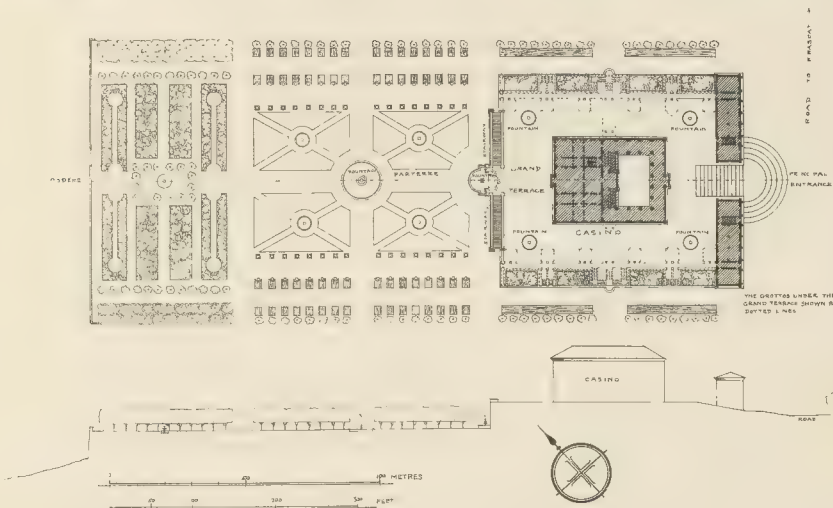
VILLA TORLONIA. FRASCATI
THE CASCADE



the VILLA MONDRAGONE Frascati.



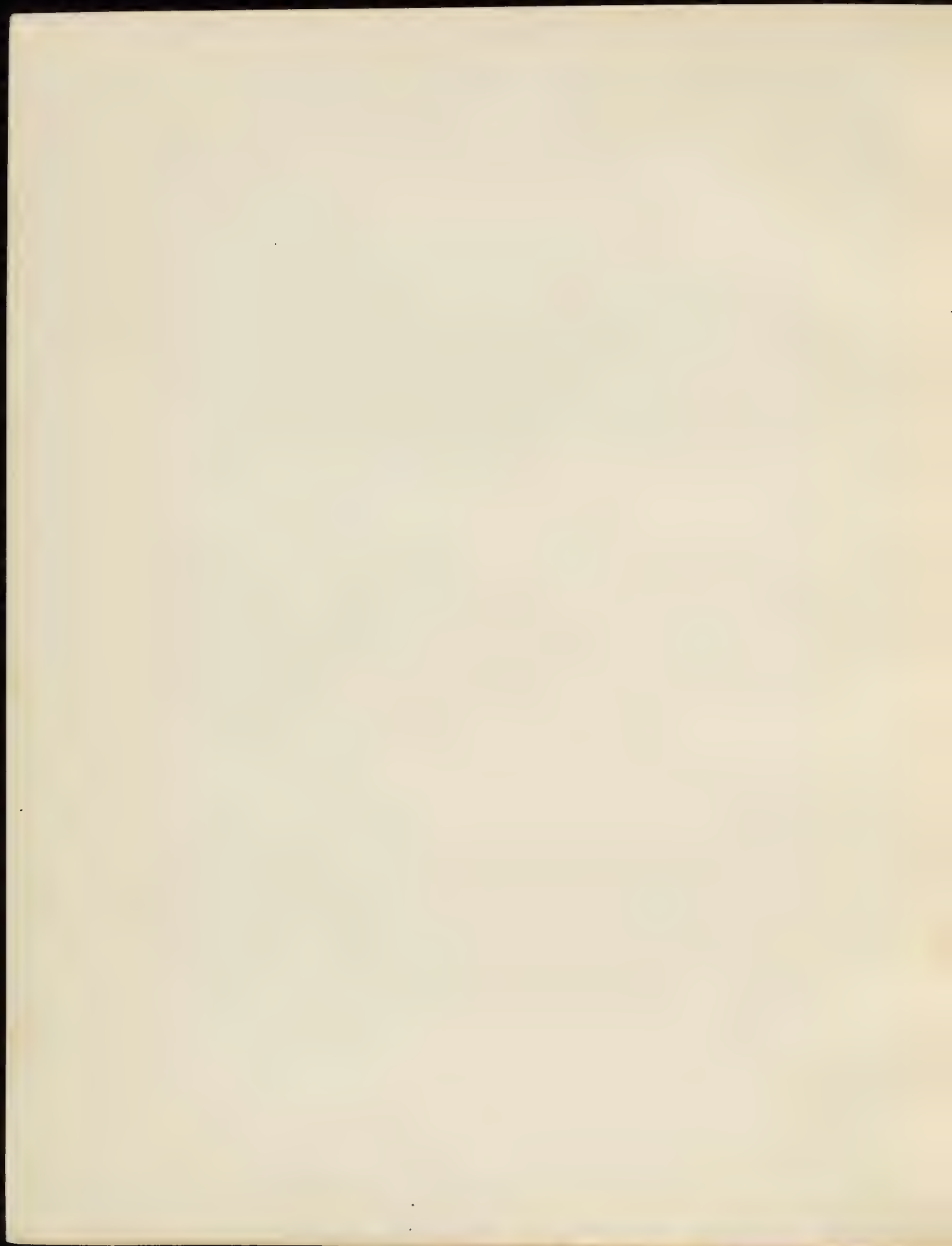
the VILLA PALLAVICINI (formerly Muti) Frascati.







VILLA FALCONIERI. FRASCATI.
ENTRANCE TO THE INNER COURT.

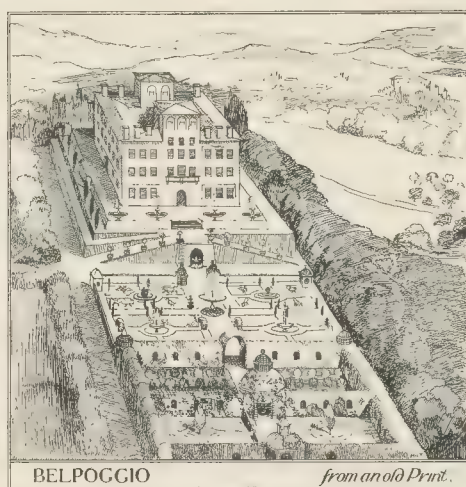


casino, and raised a story above the level of the terrace. The view from the terrace is stupendous, especially at sunset, when the purple and golden colouring of the Sabine Hills is not easily forgotten. To the right Tivoli, and the little towns and villages dotted in scattered white patches upon the brown mountain-sides. The kitchen offices are constructed underneath the terrace, and the chimneys carried up in the form of high Doric columns. The central feature of the terrace is a fine fountain supported by the Borghese dragons. Upon the eastern side of the grand court is an oblong 'giardino segreto,' now only used as a playground for boys, but shown in old prints as a parterre garden, with a loggia at one end attributed to Vignola, and at the other end a théâtre d'eau designed by Giovanni Fontana. It is raised above the court, and approached by a double ramp elaborately inlaid in mosaic, with many surprise fountains, an elaborate design, with niches in low relief depicting architectural compositions in perspective, and is now fast falling into ruin. There are several engravings extant of this théâtre d'eau, notably one by Kysell.

The Villa Pallavicini was formerly known as Belpoggio. The accompanying sketch, taken from Rossi's panoramic view of the Frascati villas, shows the garden as it appeared in the seventeenth century; the plan upon Plate 111 is from Percier and Fontaine's work. The villa is raised upon a platform with the ground falling away upon all four sides; upon the north-east, olive woods descend in terraces towards Frascati. The north end of the garden was formerly a bosco and terminated in a broad terrace overlooking the Campagna. The garden has

been very much spoilt in modern times; the great parterre is now practically destroyed, and only the cool ilex tunnels at either side remain.

The Villa Falconieri adjoins the Villa Borghese, to the east of Frascati; a narrow lane leads to the monumental entrance-gates erected in 1729, by Cardinal Alexander Falconieri; the gateway is now unused, and access to the villa is by a more modern gateway leading to a prato, opposite the entrance to the parterre, shown upon Plate 112. The villa is the oldest in Frascati, and was originally built for Cardinal Ruffini by Borromini. It afterwards belonged to the Sforza and Falconieri families, whose crest—a falcon—may still be seen above the gateway. According to Rossi's print, the original entrance occupied the present position, and a roadway



across a small prato led up to the quaint brown stone gateway, with figures in niches upon either side. Beyond this gateway was a square parterre, divided into four compartments, one containing a circular fountain, and another a pleached arbour. The gardens were changed in the early part



of the eighteenth century. A design of scroll boxwork took the place of the simpler parterre of the preceding generation, and an elaborate scheme of waterworks was introduced. Upon a rise near the villa a large square supply reservoir was constructed and cypresses planted round.

THE VILLA D' ESTE, TIVOLI

PLATES 113, 114, 115, 116, 117



IN all Italy there are no more stately gardens nor any nobler cypress-trees than at Villa d' Este, at Tivoli. 'In the spring, by the straight smooth ways under the ilexes and cypresses, all day the golden gloom is made rosy, where ever and anon red Judas-trees shower down their bloom. Marble stairs lead up through terraced heights to paved walks under the palazzo walls. The lofty spires of ancient cypresses reach up above the topmost terrace; far below in the garden, between their dark ranks, sparkle the upspringing fountains. Beyond, above the tallest cypresses, rise brown crumbling walls of the old town. To the west rolls out the ocean of the wide Campagna, undulating far away where Rome is lost in the sunset.' This charming description, by the Hon. Mrs. Boyle, well portrays the grandeur of the wonderful situation of the Villa d' Este, perhaps the most beautiful site of any garden in Italy.

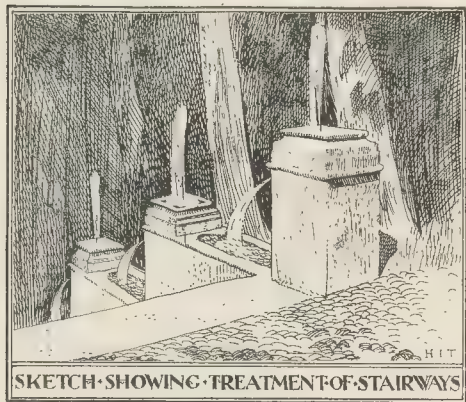
It was in 1549 that Ippolito d' Este, Cardinal of Ferrara, having been appointed governor of Tivoli by Pope Paul III., first decided to take up his residence here; to pull down the ancient castello, and erect the sumptuous villa that now exists. He called to his aid Pirro Ligorio, the architect of the charming little Villa Pia, in the garden of the Vatican, and pupil of Vignola.

Much of the land had to be acquired from the municipality to lay out the garden—a gigantic task, and one which only the opulence of a prince of the Church could undertake. According to Uberto Faglietta, writing in 1629, a considerable part of the village had to be demolished, and the ground upon the eastern side of the garden considerably excavated. The earth thus obtained went to extend the boundary upon the western side, where a huge retaining wall was constructed.

The villa was intended only as a summer residence, and we see it to-day in an incomplete state, void of all architectural embellishment—a barrack-like structure planned to house a Cardinal and his suite, numbering, it is said, as many as two hundred and fifty persons. Though the casino was never entirely completed, no effort was spared in the laying out of the grounds, which were the joint design of Pirro Ligorio, Giacomo della Porta, and the famous hydraulic engineer, Orazio Olivieri, whose work we have also seen at the Villa Aldobrandini, Frascati.

At vast expense he diverted part of the river Anio, which flows into Tivoli from the mountain heights above, and used the water for the multitude of fountains, cascades, and hydraulic surprises that excited so much wonder and admiration when in the heyday of their glory, and as they appeared when Evelyn thus describes them:

'We went to the Palace d' Este. In the garden, on the right hand, are sixteen vast conchas of marble, jetting out water; in the midst of these stands a "Janus quadrifons," that cast forth four girandolas, called from the resemblance, the "Fontana di Specchio" (looking-glass). Before the ascent of the Palace is the famous fountain of Leda, and not far from that four sweet and delicious gardens. Descending thence are two pyramids of water, and in a grove of trees near it the fountains of Tethys, Esculapius, Arethusa, Pandora, Pomona, and Flora; then



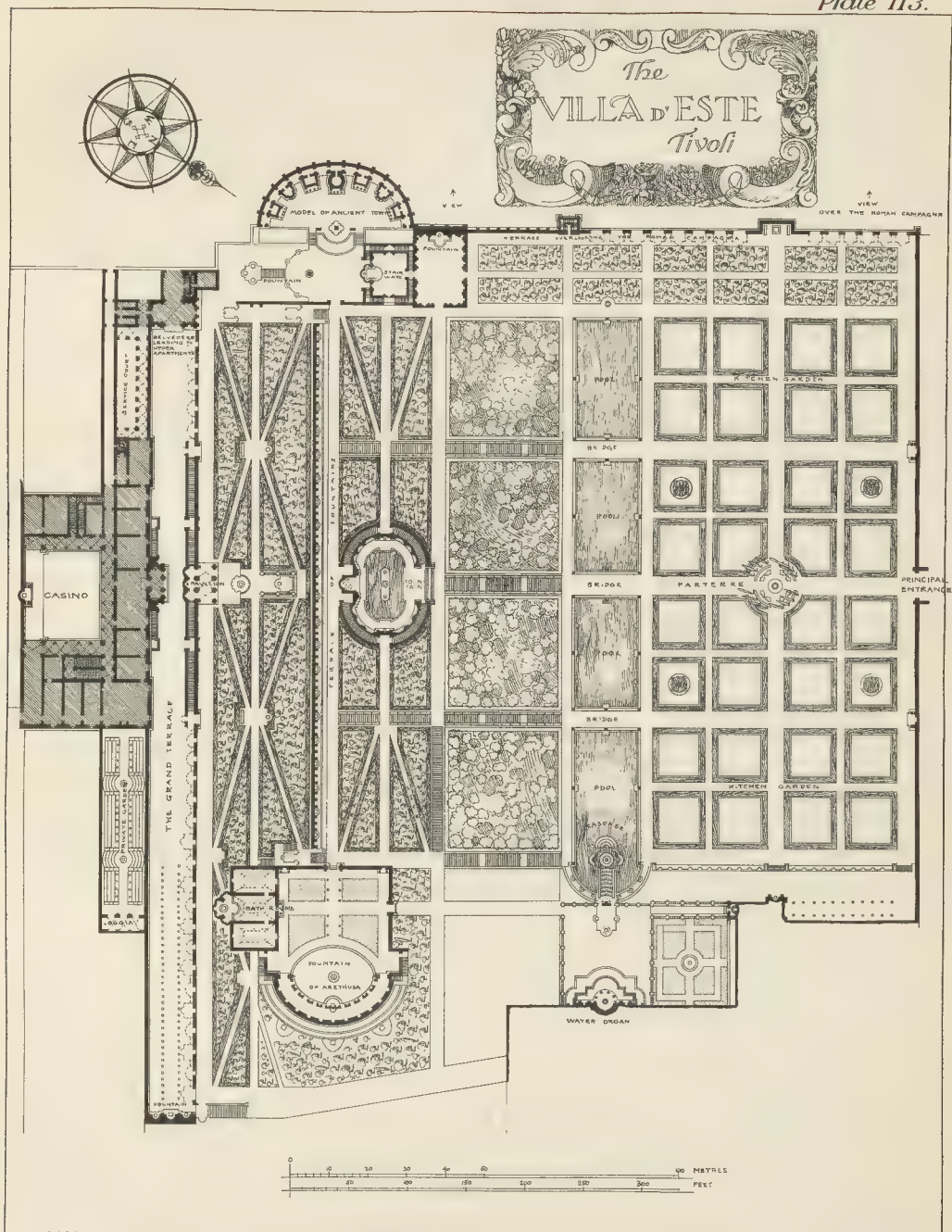
SKETCH SHOWING TREATMENT OF STAIRWAYS

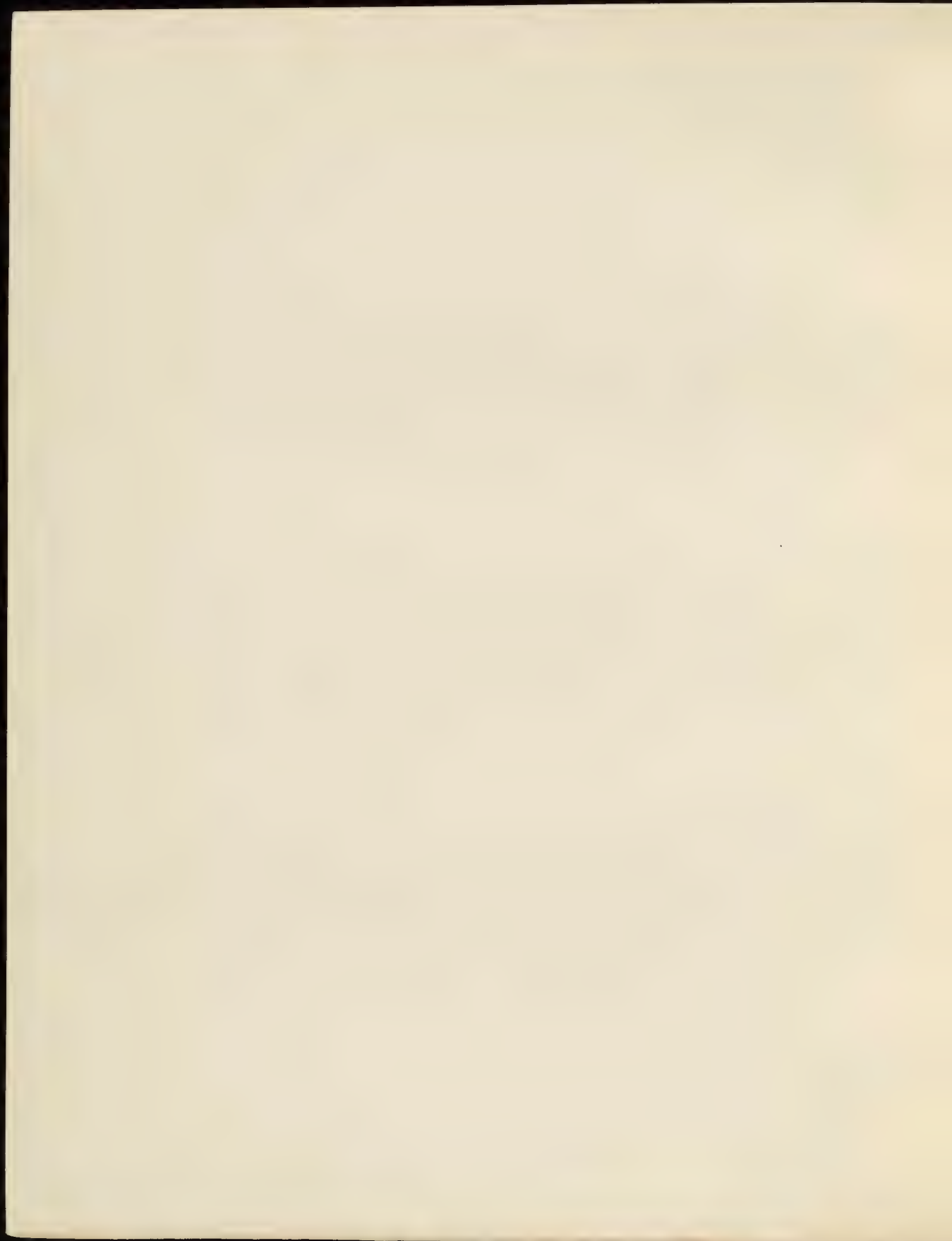
the prancing Pegasus, Bacchus, the grot of Venus, the two colosses of Melicerta and Sibylla Tiburtina, all of exquisite marble, copper, and other suitable adornments. The cupids pouring out water are especially most rare, and the urns on which are placed the ten nymphs. The grotts are richly paved with "pietra commesa" shells, coral, etc. Towards Roma Triumphans (the model of Ancient Rome) leads a long and spacious walk, full of fountains, under which is historised the whole Ovidian Metamorphoses in rarely sculptured mezzo-relievos. At the end of this, next the wall, is the

city of Rome as it was in its beauty. In another garden is a noble aviary, the birds artificial and singing, until an owl appears, on which they suddenly change their notes. Near this is the fountain of dragons, casting out large streams of water with great noise. In another grotto, called "Grotto di Natura," is an hydraulic organ, and below this are divers stews and fishponds, and lastly a garden of simples.'

The plan upon Plate 113 is taken from Percier and Fontaine's work. It is interesting to compare this with the bird's-eye view (Plate 117) of the villa in 1573. The former plan shows the garden in many ways simplified and brought within more reasonable bounds; the parterre, which in the earlier view is traversed by treillage alleys, is here shown devoted to more utilitarian purposes as a kitchen garden. Nevertheless in its principal features the garden remains the same, and even to this day we can easily trace the original lines of the design.

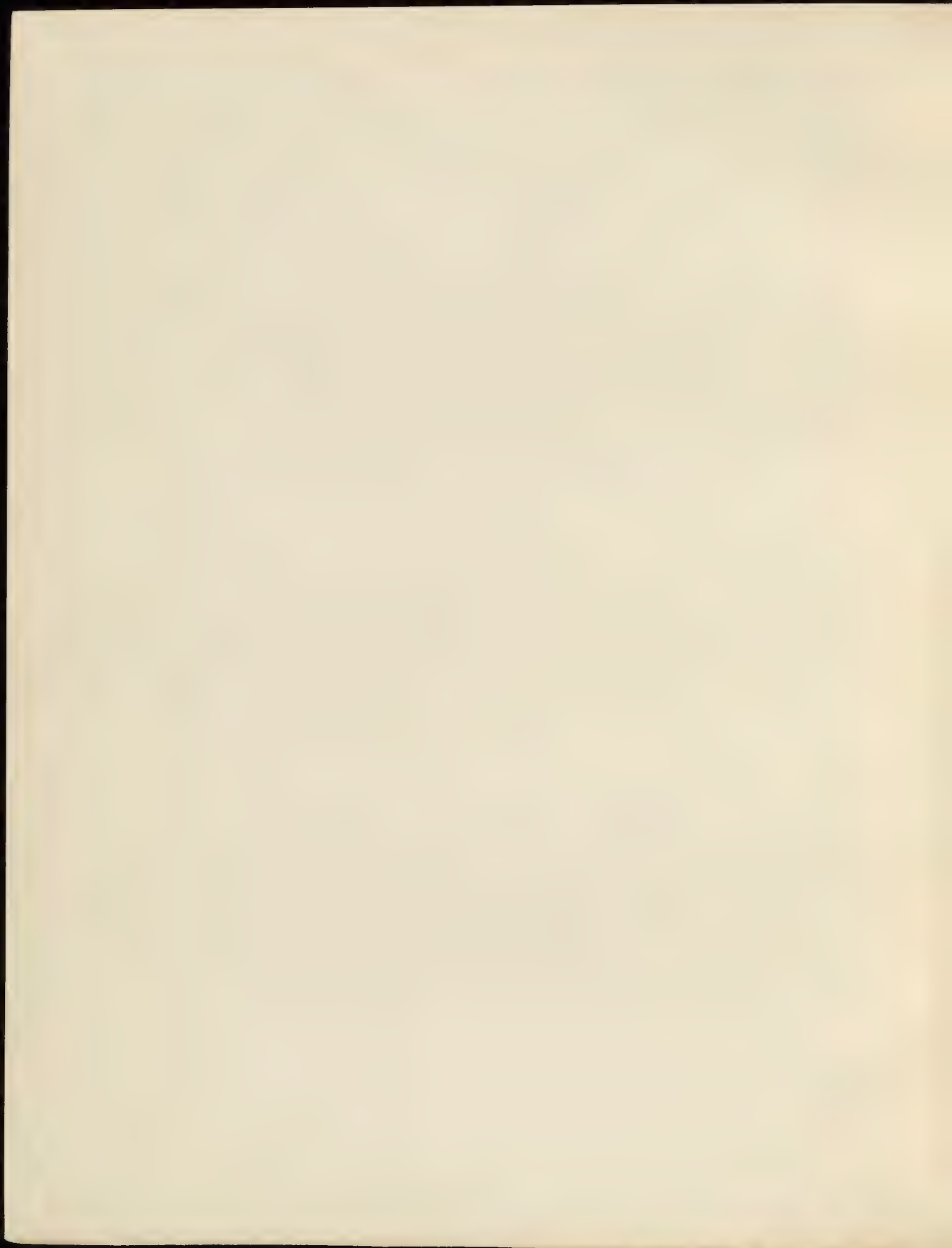
The casino stands upon a wide terrace some four hundred and fifty yards long, high above the garden, and overlooking a view, which is hardly to be equalled, over the towering cypress spires and







VILLA D'ESTE. TIVOLI.
VIEW TOWARDS CASINO FROM THE LOWER ENTRANCE.



illexes of the lower gardens, and across the silvery waves of olive wood to the vast stretches of the Campagna, and the Sabine Mountains, faint on the distant horizon. The terrace runs the entire length of the site, and in the centre, opposite the casino, one descends to the next terrace below, and, by means of ramps and stairways, to the level of the great fountain terrace, or gallery of a hundred fountains, upon the upper side of which is the wall of fountains, with the armorial bearings of the D' Este family, illustrated upon Plate 115.

The balustrades to the stairways are ingeniously formed of a series of basins and jets of water, leaping from step to step, and everywhere are secret fountains to keep the stonework moist.



At the end of the great fountain terrace is a large théâtre d'eau, known as the fountain of Arethusa, and an adjoining grotto, with bathing-rooms; and at the other end, by a toy model of an ancient city supposed to represent old Rome, with miniature temples and theatres. Still continuing the descent, we reach the four pools, illustrated upon Plate 116. These formerly contained many hydraulic curiosities that have long since disappeared. The famous hydraulic organ still remains. Montaigne, describing this organ, complained that it always played the same tune. 'This,' he says, 'was effected by means of water, which, falling in a large body and with a sudden descent into a round arched cave, strikes upon the air in it, and compels it to make its exit through the pipes of the organ, which are thus supplied with wind. Another fall of water turns a broad

wheel, furnished with teeth, so fixed in it as to strike in due order the keys of the organ, and thus produce the tune to which the wheel is set.'

From here the water rushes in a ceaseless torrent down a cascade to the series of pools below, crossed only by the bridges forming the main ways through the garden. A very fine effect is obtained by the great central alley, especially as seen from the principal entrance to the garden (Plate 114). In the midst of the parterre is a small 'rond-point,' with high jets of water springing from basins on the ground, and seats placed between, surrounded by some of the most beautiful cypresses to be met with in Italy.

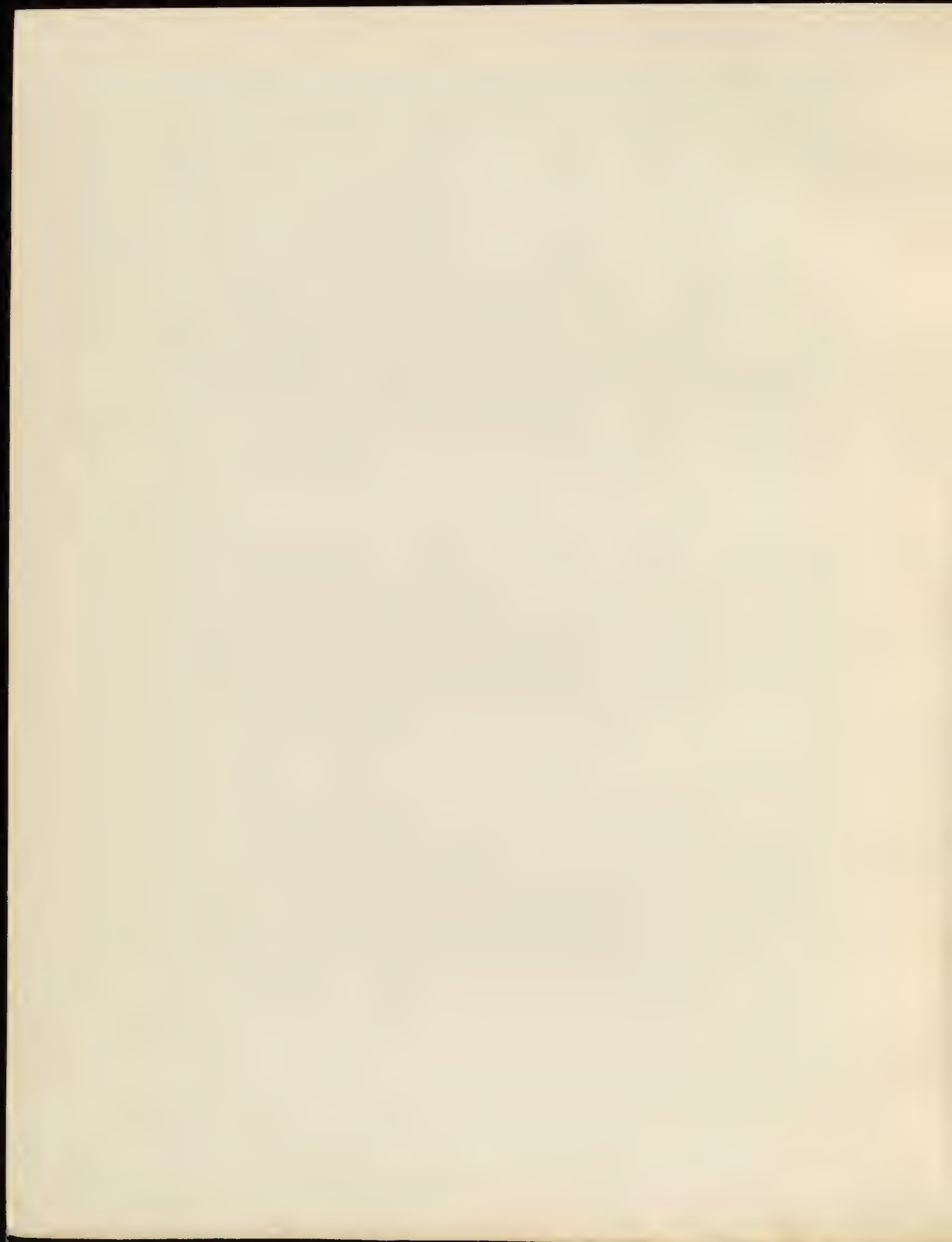
The Villa d' Este has been frequently illustrated: by Dupérac in 1573;¹ by Perelle and Israel Sylvestre, about 1646; and also by Piranesi, who has devoted one of his most beautiful plates ('Vedute di Roma,' Plate 46) to a large engraving of the garden. The history of the villa has been very completely written by F. S. Serri,² who has gathered together a mass of useful information and hitherto unpublished documents.

¹ Stefano Dupérac. *Vues et Prospectives des Jardins de Tivoli*, 1573. Dedicated to Catherine de' Medici.

² *La Villa d' Este in Tivoli*. Francesco Saverio Serri. Roma, 1902.

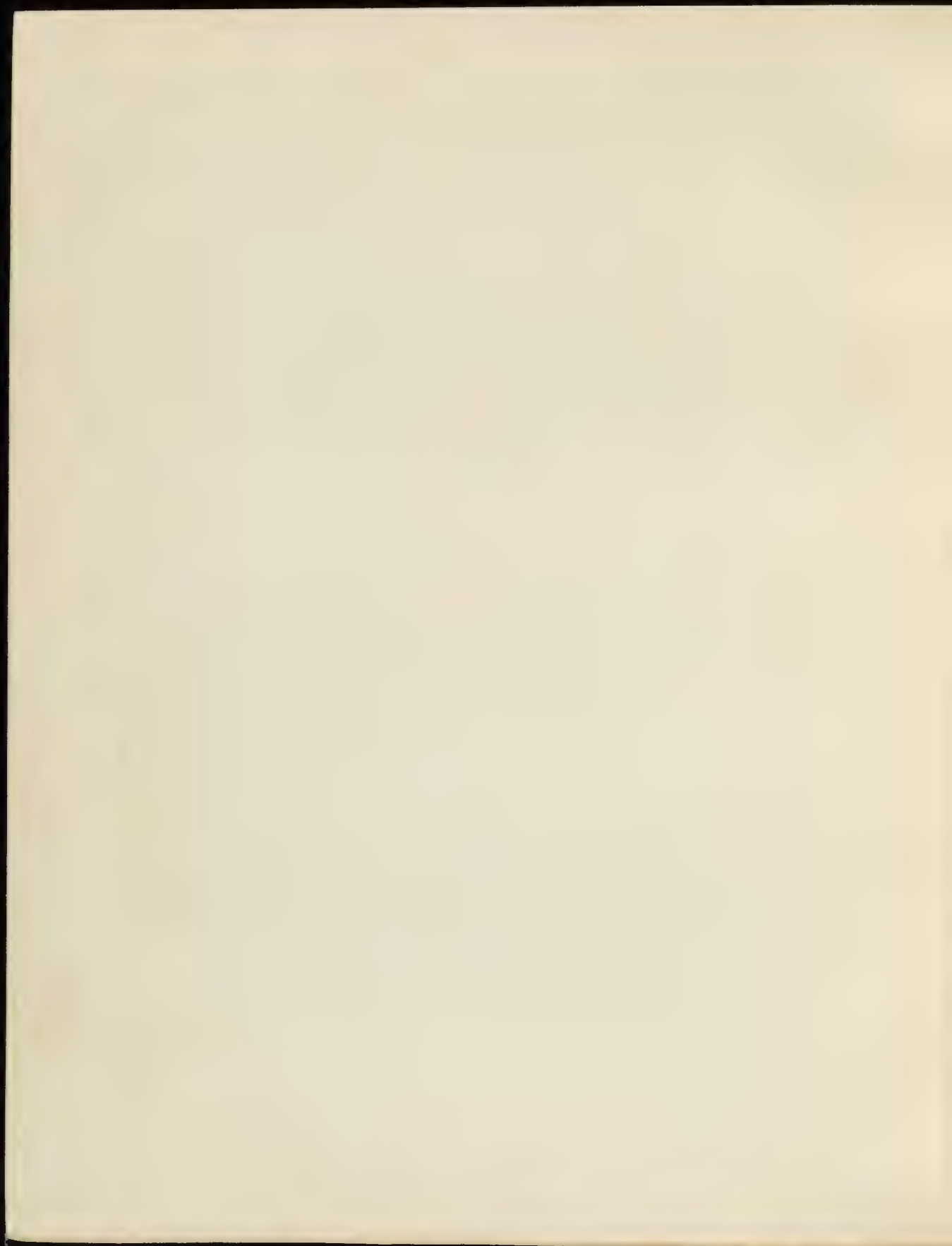


VILLA D'ESTE, TIVOLI.
THE TERRACE OF FOUNTAINS

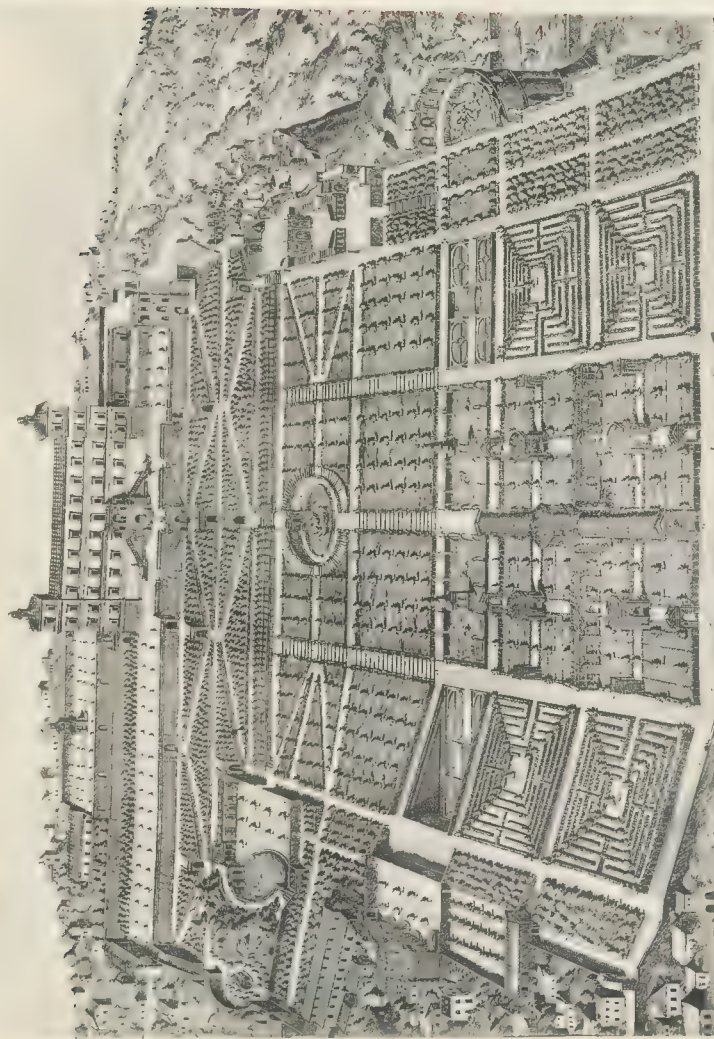




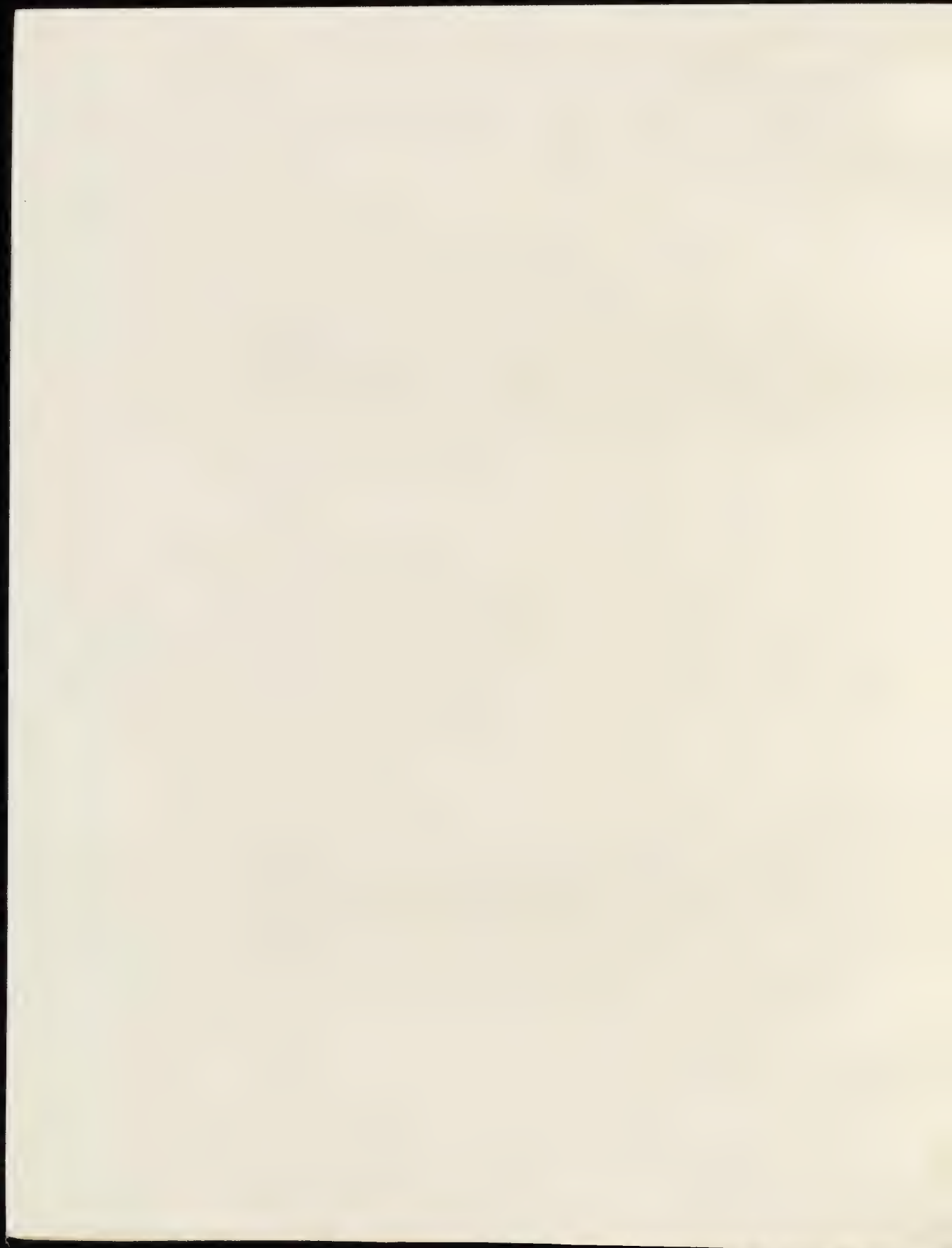
VILLA DESTÉ, TIVOLI.
THE POOLS LOOKING TOWARDS THE WATER-ORGAN



IL SONTVOSISS^o ET AMENISS^o PALAZZO ET GIARDINI DI TIVOLI



VISTA D'ORIENTE DELLA VILLA D'ESTE IN 55



THE VILLA LANTE, BAGNAIA

PLATES 118, 119, 120, 121, 122



UPON the gently sloping flank of a long range of lovely hills lies the little village of Bagnaia, near Viterbo, twelve miles from the great villa of Caprarola, and overlooking a campagna of rare beauty. In the midst of the village is the Villa Lante, first erected in the fourteenth century as a hunting-lodge for Ranieri, bishop of Viterbo. As such it consisted of but one square building, but was added to in the fifteenth century by Cardinal Ridolfi, and later by Cardinal Gambara, who laid out the garden; upon his death, in 1587, the villa was bequeathed by his successor, Cardinal Casale, to the Holy See. In those days there was only one casino; the second was added by Cardinal Montalto, nephew of Sixtus V., who also erected the magnificent central fountain.

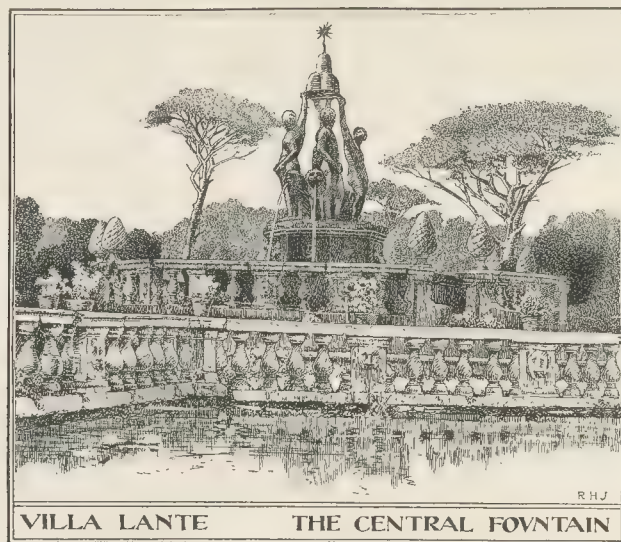
Several architects, including Giulio Romano and Vignola, are said to have been employed upon the work; but, however far this is true, the unity of the composition suggests one controlling spirit over the whole scheme. Montaigne, in 1580, gives an account of a visit to the villa, which he describes as 'a country seat belonging to Cardinal Gambara, one of the most richly ornamented places I ever saw. It is so well provided with fountains that it surpasses Pratolino and Tivoli. The water has been made available for an infinity of ornamental designs under the direction of Signor Tomasi, of Siena, the constructor of the waterworks at Tivoli, who has here introduced some novelties which surpass his former efforts.'¹

The means employed to secure so charming a result are worth minute investigation, and in this villa the student of garden-craft may often return to find fresh material for study. The masterly management of the varying levels and terraces, the contrast of light and shade between the plane woods of the upper garden and the brilliance of the parterre in the lower, the superlative genius displayed in the management of the water, and the beauty of the architecture, designed whilst the *baroque* was still unknown, combine to produce a result surpassing any of the old garden schemes remaining in Italy, and fortunately still preserved unspoilt.

The Villa Lante marks the happy mean between the two extremes of garden-craft. In laying out the garden the hilly nature of the site was taken full advantage of, and four principal levels were created (see the plan and section on Plate 118). The lowest forms a parterre and

¹ Montaigne appears to have been misinformed upon this point. The waterworks at Villa d' Este were designed by Orazio Olivieri.

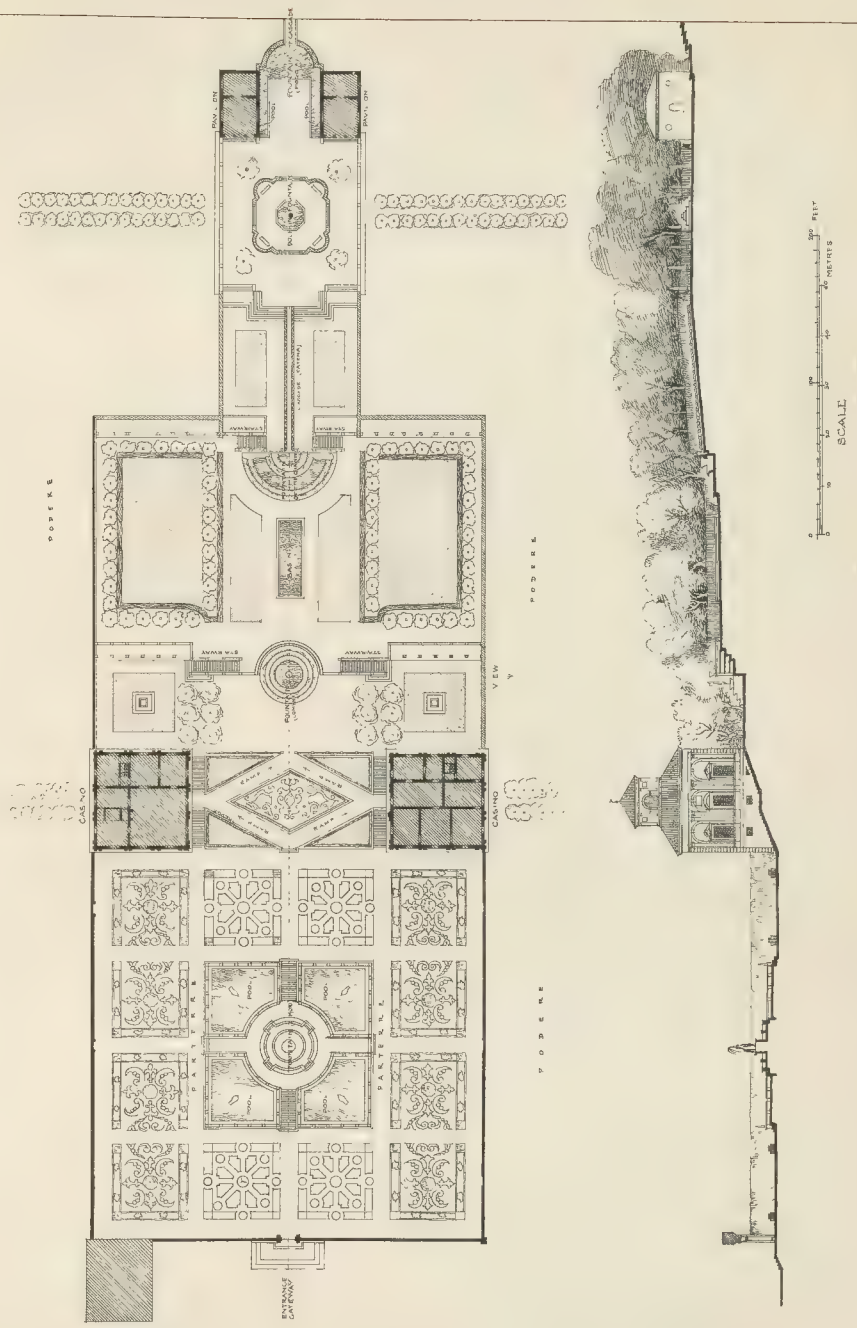
flower garden, occupying a level space in front of the two pavilions; for the casino is divided into two parts, as at the Villa Campi, near Florence. This is an arrangement which, though in these days likely to cause much inconvenience, would hardly have done so in the sixteenth century, when it was frequently an advantage to house part of the suite in an adjoining building. Nearly a quarter of the area of the parterre is occupied by a large square central tank, surrounded by a balustrade, and crossed by four bridges leading to a circular island in the centre, upon which is a beautiful fountain, with a group of four travertine figures supporting the heraldic device of Cardinal Montalto on their upraised arms. A jet of water springs from beneath their

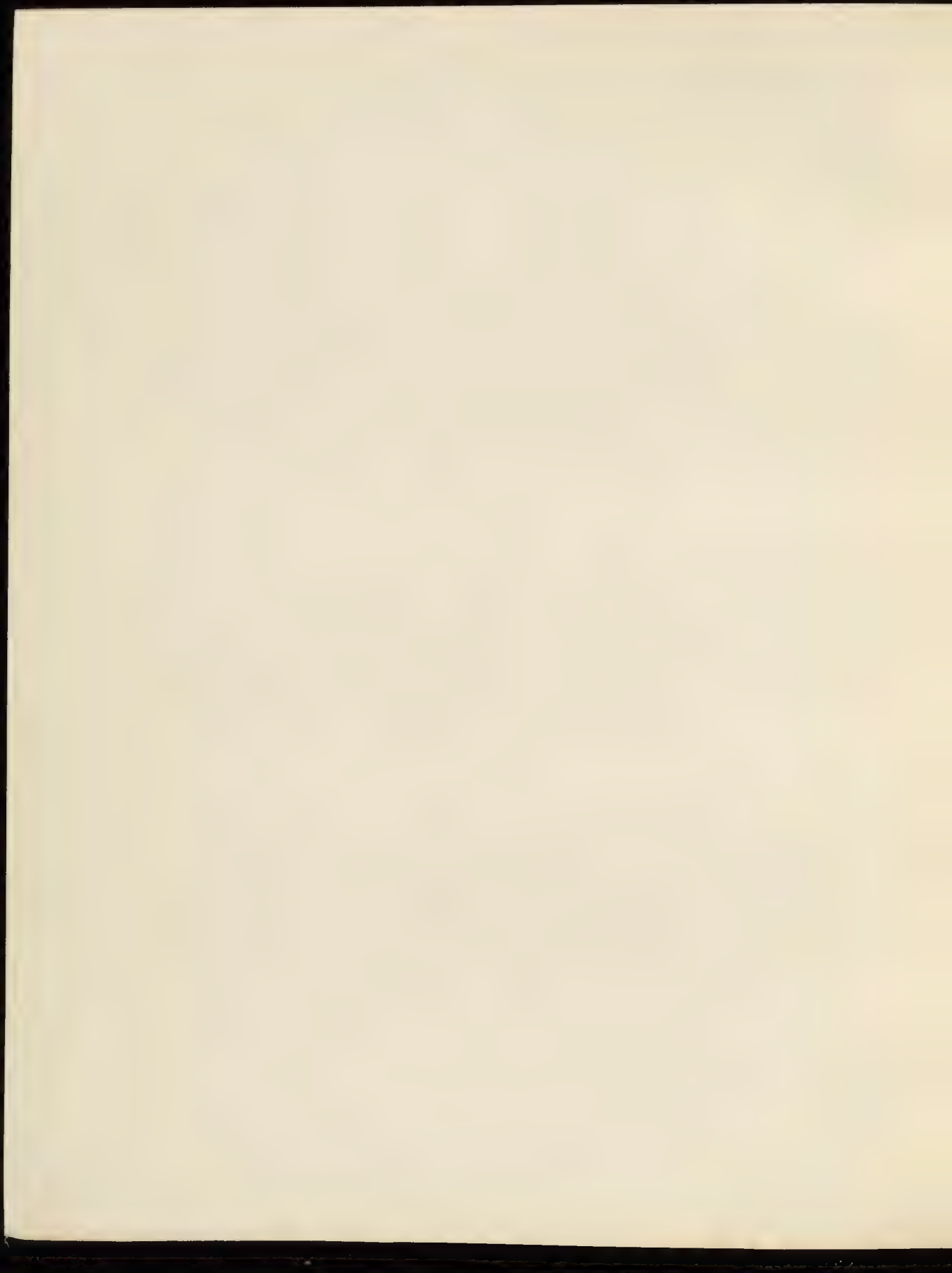


feet, and plays against the underside of the device; water also spouts from lions' mouths into a basin below. Streams pour from masks carved on the balustrade piers, falling into the great basin, and in the four tanks small 'putti,' seated on the prows of stone galleys, laden with flowers, blow thin jets of water into the sunshine.

From the parterre a double 'rampe-douce,' and stairways on either side, lead between the two casini to the second level; here are two grassplots and groups of plane-trees. From this terrace a double stairway ascends on either side of a curious circular fountain to the third level. This fountain (illustrated on Plate 120) is formed of a stepped series of basins, the lower repeating in convex forms the concave of the upper. The water alternately gushes through spouts or spurts upwards in tiny jets, which rise from numerous basins. The third plateau is larger, and rises

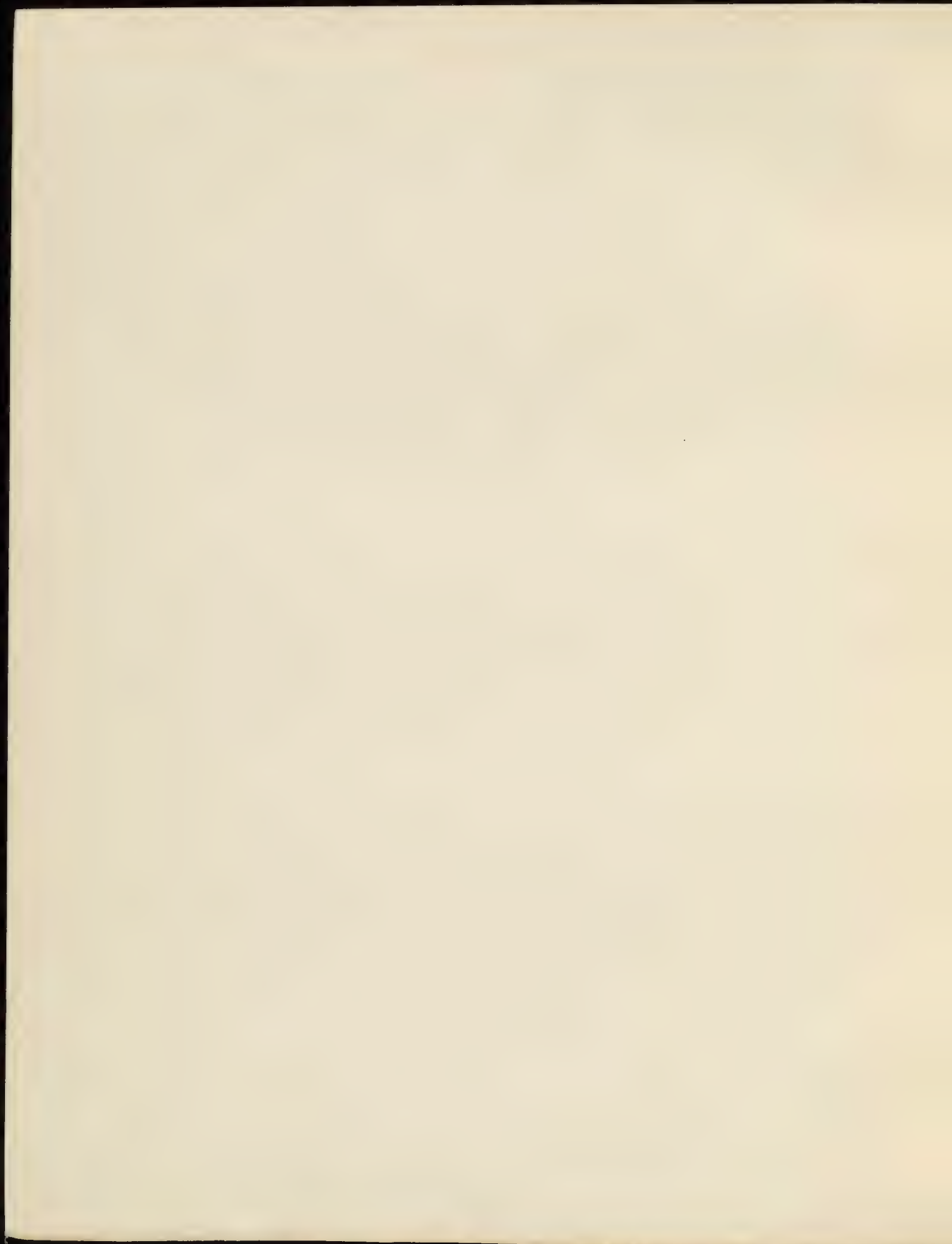
PLAN of the VILLA LANTÉ at BAGNÀJA





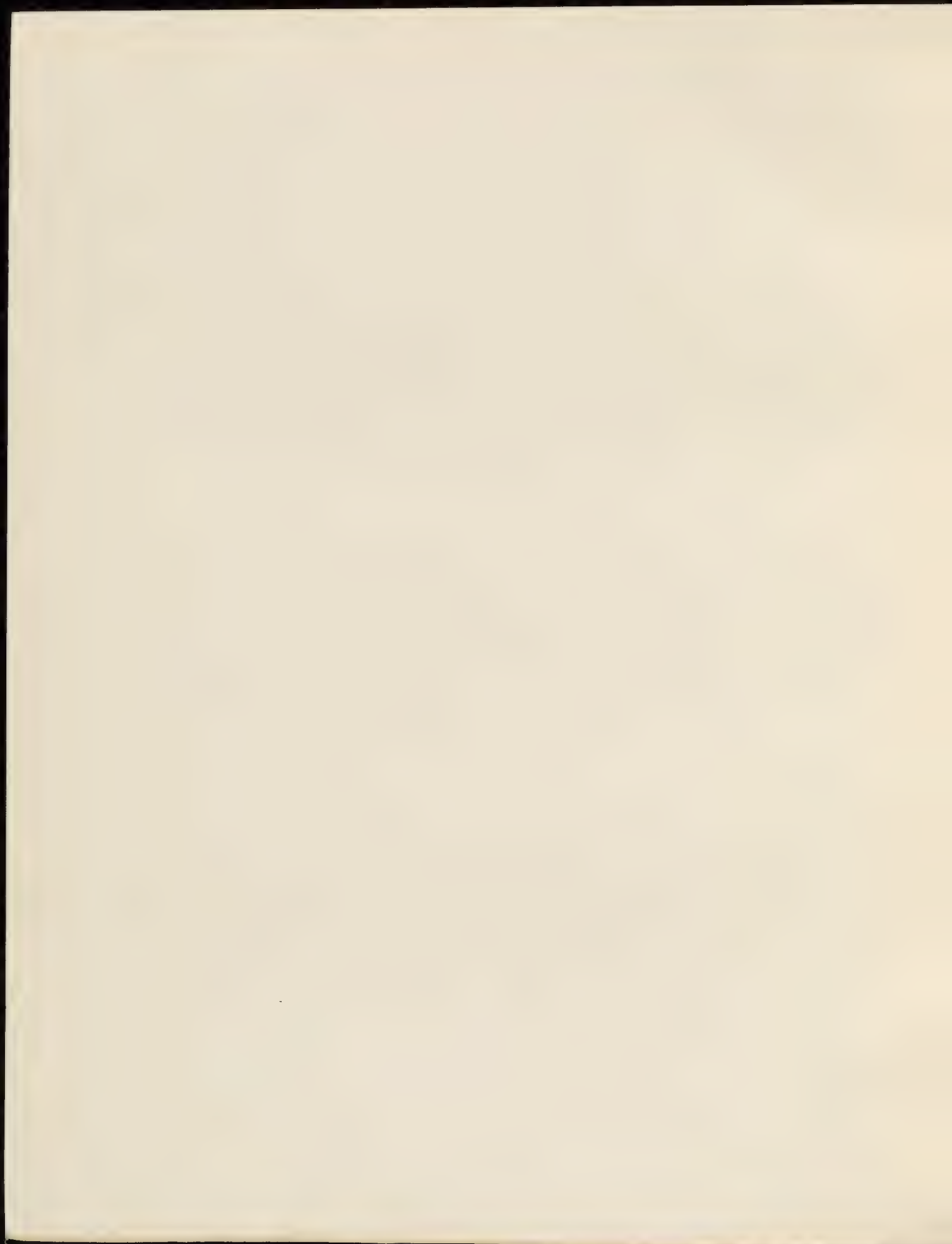


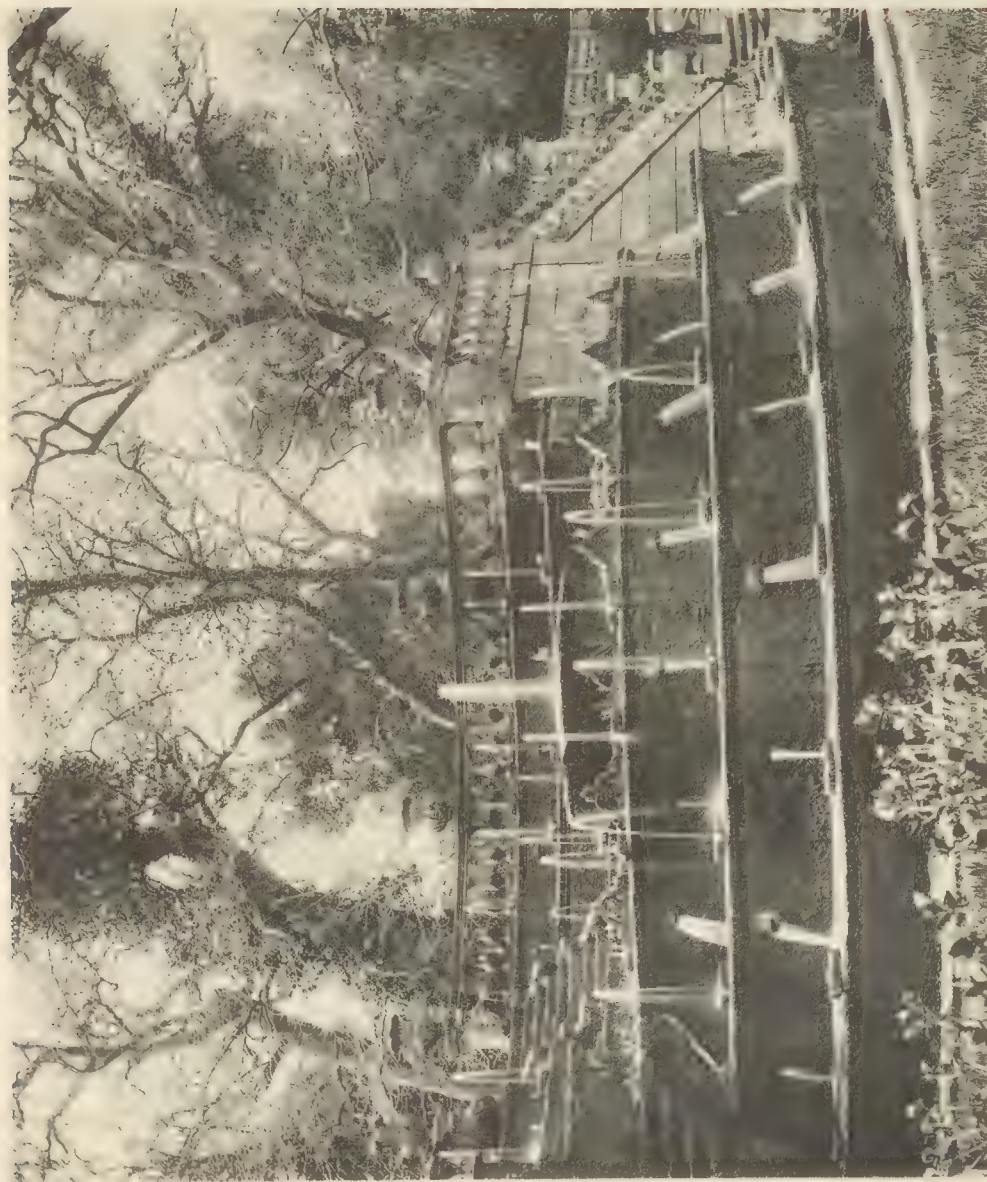
VILLA LANTE, BAGNAIA.
THE PARTERRE FROM THE TERRACE



slightly up the hillside. Upon either side are small inclosed grassplots, with trees symmetrically disposed, and in the centre an oblong basin. Here is a splendid central composition known as the fountain of the Giants. The water issues from above through the claws of a crab,¹ with two basins flanked on either side by reclining river gods (see Plate 121). The fourth and uppermost division is much narrower, being but a third of the width of those below. It is subdivided in length into three parts; the lower, on a considerable incline, is traversed by a raised channel (see plate 122) or cascade, called 'catena'; down the central axis, on either side, are high hedges enclosing grassplots. A flight of broad low steps leads to the central division, in the midst of which is the Dolphin fountain, surrounded by a hedge, with niches to form seats; behind are two charming pavilions or loggias, with stone tables and seats; on either side a pool with fountain jets spurting from the walls of the pavilions. The space is here terminated in a semi-circular grotto fed by the cascade from above. The whole of the water is supplied by a stream brought from the hills above the villa, in a diminutive aqueduct some nine inches in width. Beyond the garden walls is the park, now somewhat curtailed in extent; the woods of ilex and plane-trees are intersected by long straight alleys.

¹ The crab formed the principal emblem in the crest of Cardinal Gambara.





VILLA LANTE, BAGNAIA.
CENTRAL FOUNTAIN OF LOWER TERRACE





THE VILLA LANTE, BAGNAIA.
FOUNTAIN OF THE GIANTS



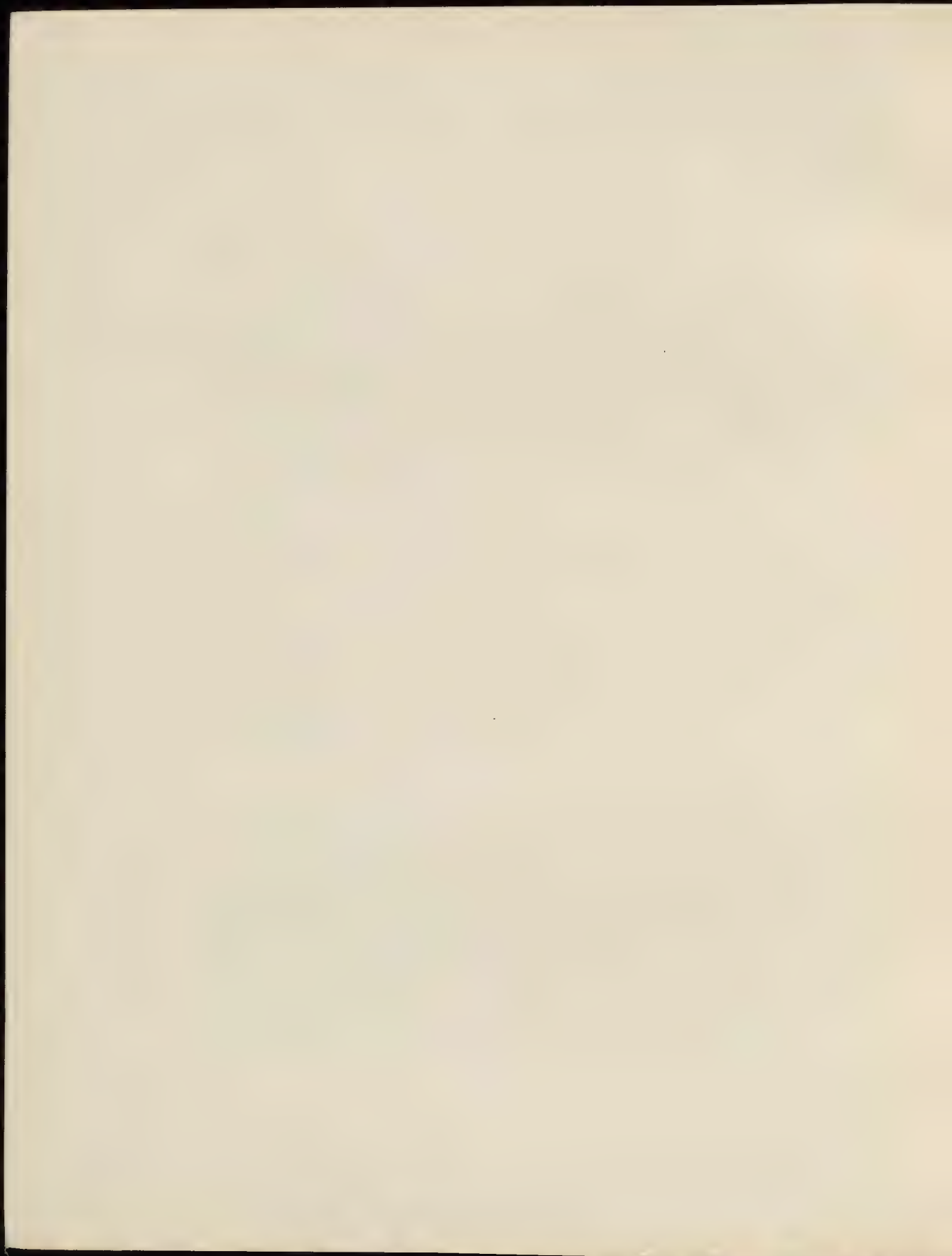
THE VILLA LANTE, BAGNAIA.



THE DOLPHIN FOUNTAIN AND CATENA CASCADE



STAMPED HOUSE (CASA STAMPATA)



THE PALACE OF CASERTA

PLATES 123, 124, 125, 126



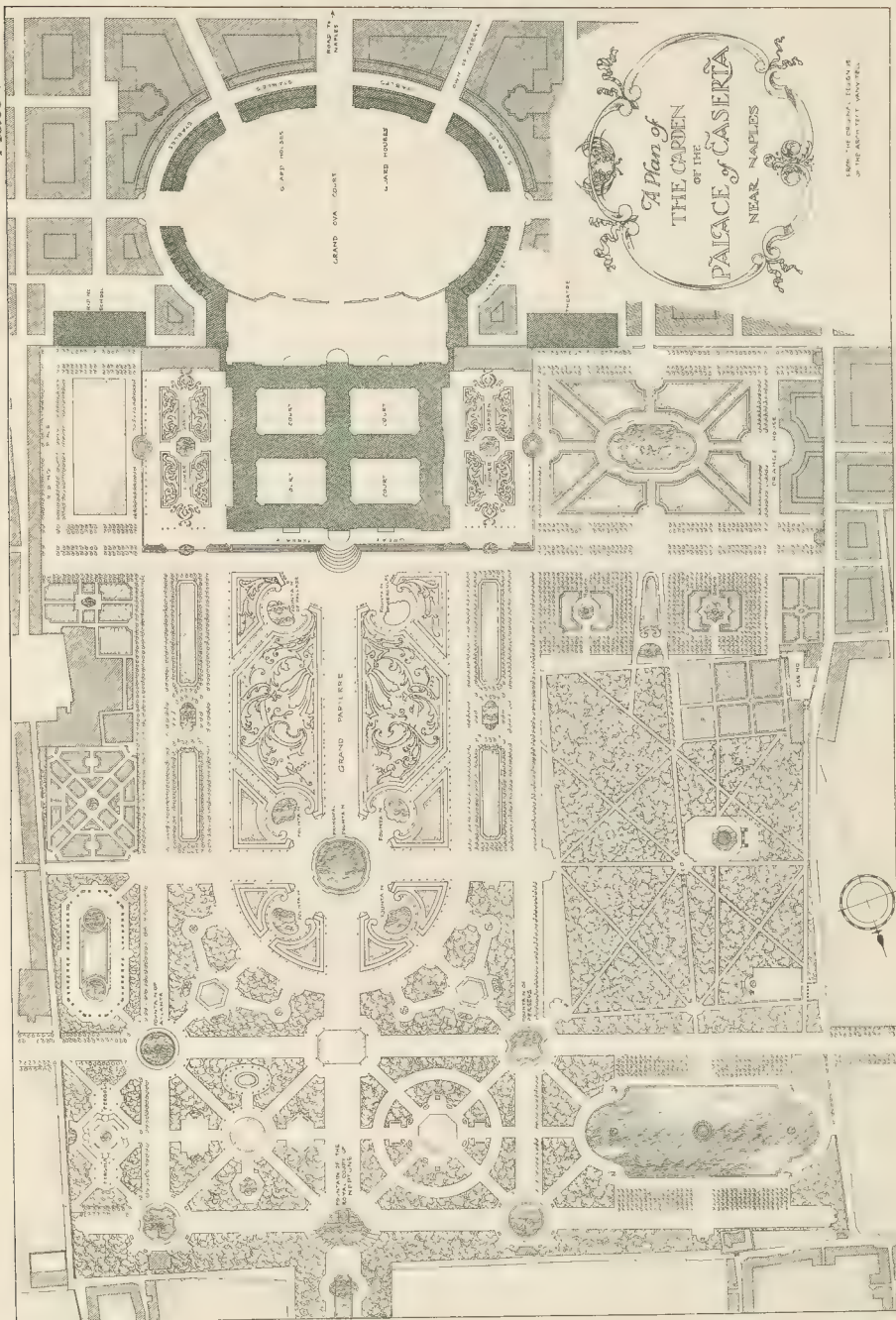
THE famous palace of Caserta, some twenty-one miles to the north of Naples, is one of the largest palaces in Europe, and in its vastness and desolation recalls the Escorial. In its day it was intended to be the noblest conception of a palace in Europe, and the garden scheme, intended to rival Versailles, was by far the largest project carried out in the eighteenth century; but its builders seem to have imagined that mere size could attain this object, and its rivalry with Versailles can only be as regards magnitude. The building was erected in 1752 for King Charles III., from the designs of Vanvitelli, who has left a large monograph upon his work. The style of the gardens is entirely founded upon the late French school, though it lacks in many respects the genius of Le Nôtre.

The palace consists of a vast quadrangle eight hundred feet long by six hundred broad, divided into four great courts. Upon the south side is a vast oval courtyard, approached in the centre by the great road from Naples; the courtyard is enclosed by barracks for the guard, and stable buildings.

The gardens extend to the north, east and west sides of the palace; they are arranged upon a main axial line which, including the cascade, is two miles in extent. Upon the north front of the palace is the grand terrace, overlooking the parterre, and on either side are smaller flower gardens. At the present day the gardens are very poorly kept up, but an idea of their former appearance may be gathered from Vanvitelli's original design, illustrated on Plate 123.

The east front of the palace overlooks a flower garden, and beyond is a large riding space reminiscent of the ancient 'gestatio.' The west front overlooks a similar flower parterre, and beyond this a vast orangery. The principal feature of the north front was the grand parterre, of which only the space it once occupied now remains; it terminated in a huge semicircle of 'boschi,' and was designed with rococo box scrollwork in elaborate patterns. In the centre is a large fountain with four smaller pools. The parterre is traversed by a broad walk leading to the fountain of the royal court of Neptune, at the foot of the great cascade. The water for this cascade is collected from Monte Taburno, and led by a winding aqueduct, twenty-one miles in length, called the Ponte Maddaloni, through a tunnel, whence it falls some fifty feet into a

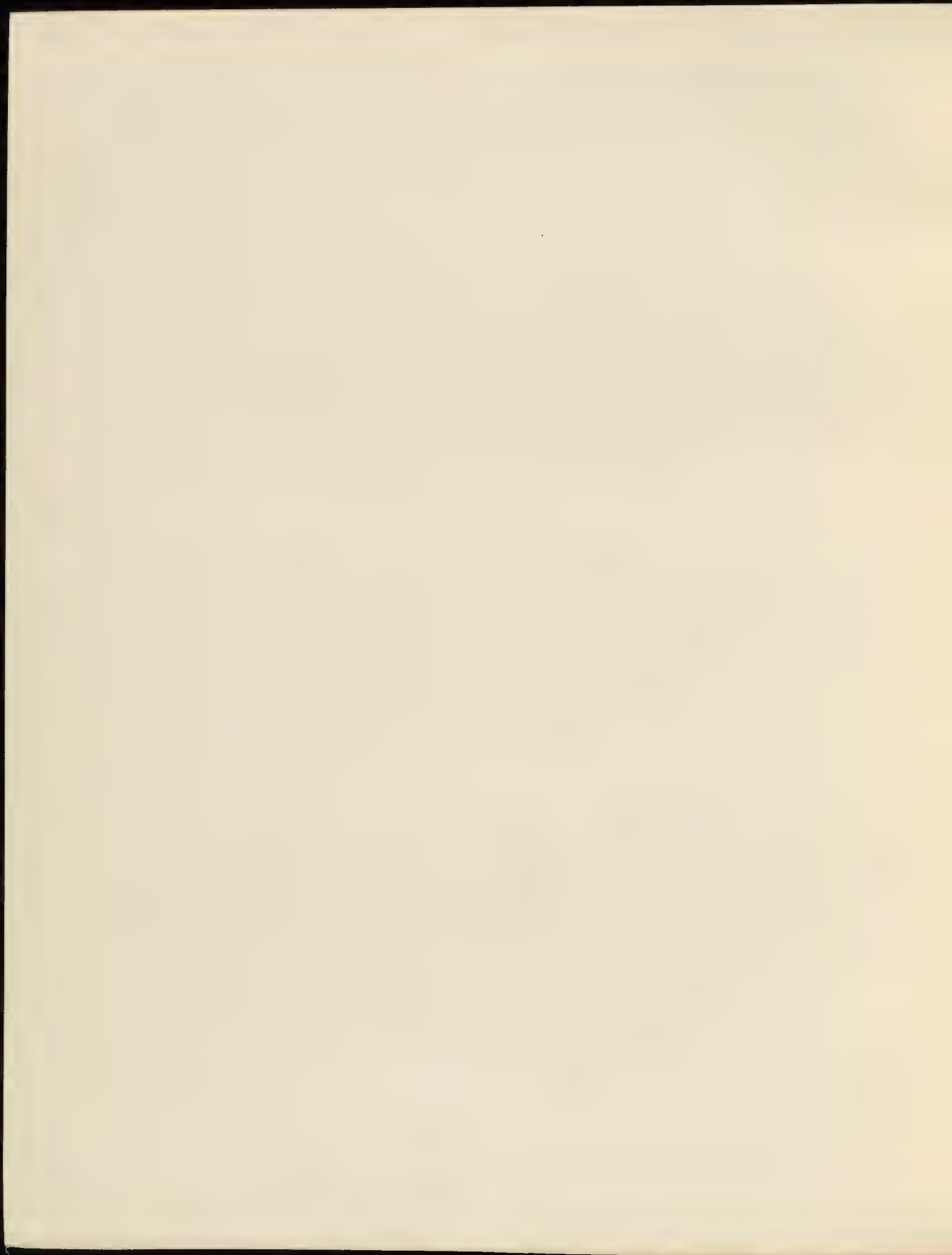
basin. It is then taken by a succession of leaps in a straight line down the slope of the hill, whence it can be seen from the palace. The grand cascade is intended to represent the story of Diana and Actæon, and the marble group illustrated on Plate 124 represents the goddess bathing; the figures are beautifully executed in white Carrara marble. On the east side of the parterre was an apple orchard, or 'Pomario,' with a fountain dedicated to Pomona, and upon the west side a large 'bosco,' with a small private garden and casino in the midst. Beyond the cascade are the ancient woods of the Dukes of Sermoneta, from whom the property was purchased. Part of the grounds were laid out in 1782 in the so-called English style, with several greenhouses and some fine magnolia-trees.



A Plan of
THE GARDEN
OF THE
PALACE OF CASERTA
NEAR NAPLES

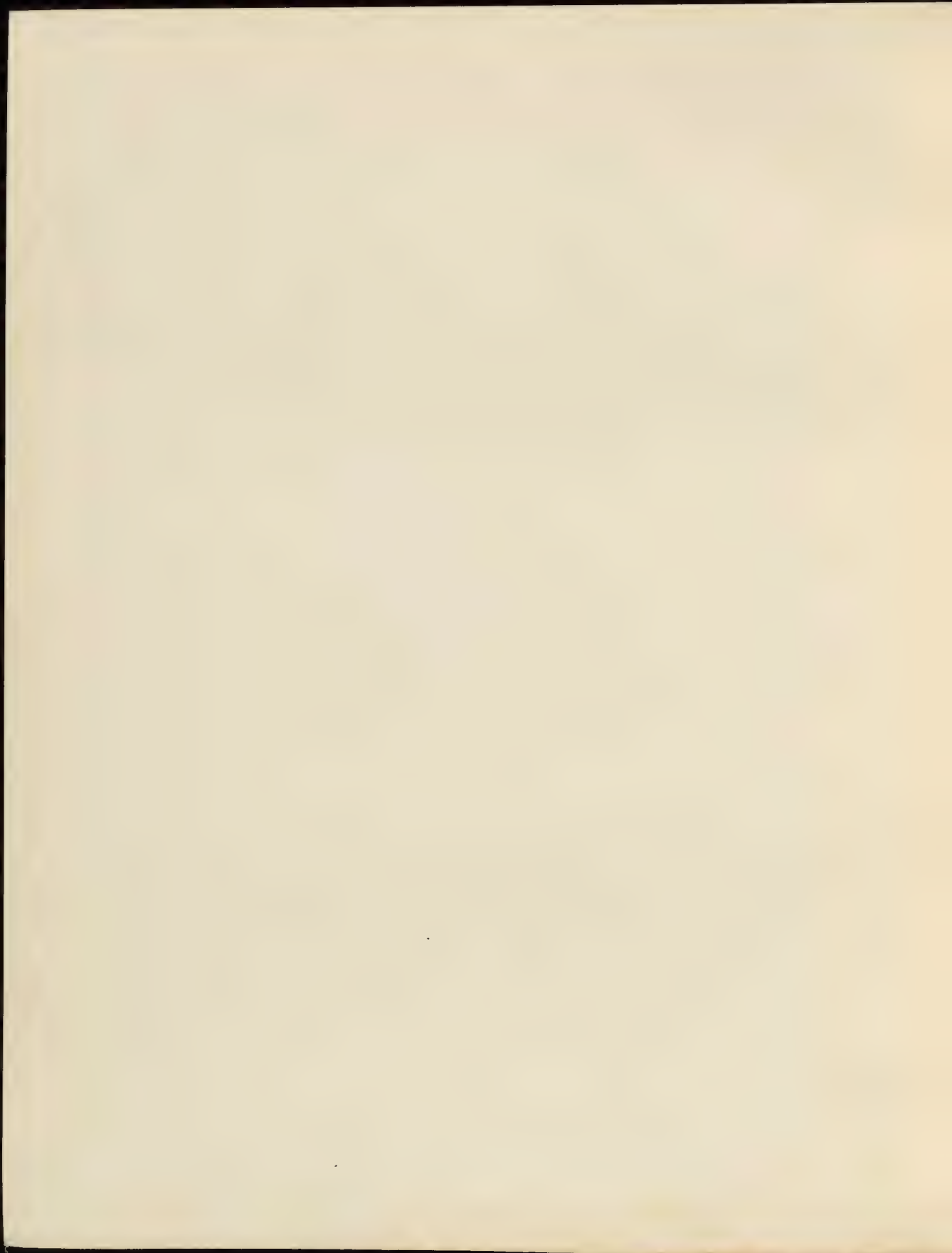
Scale: 1/4 inch = 100 feet
of the actual site.

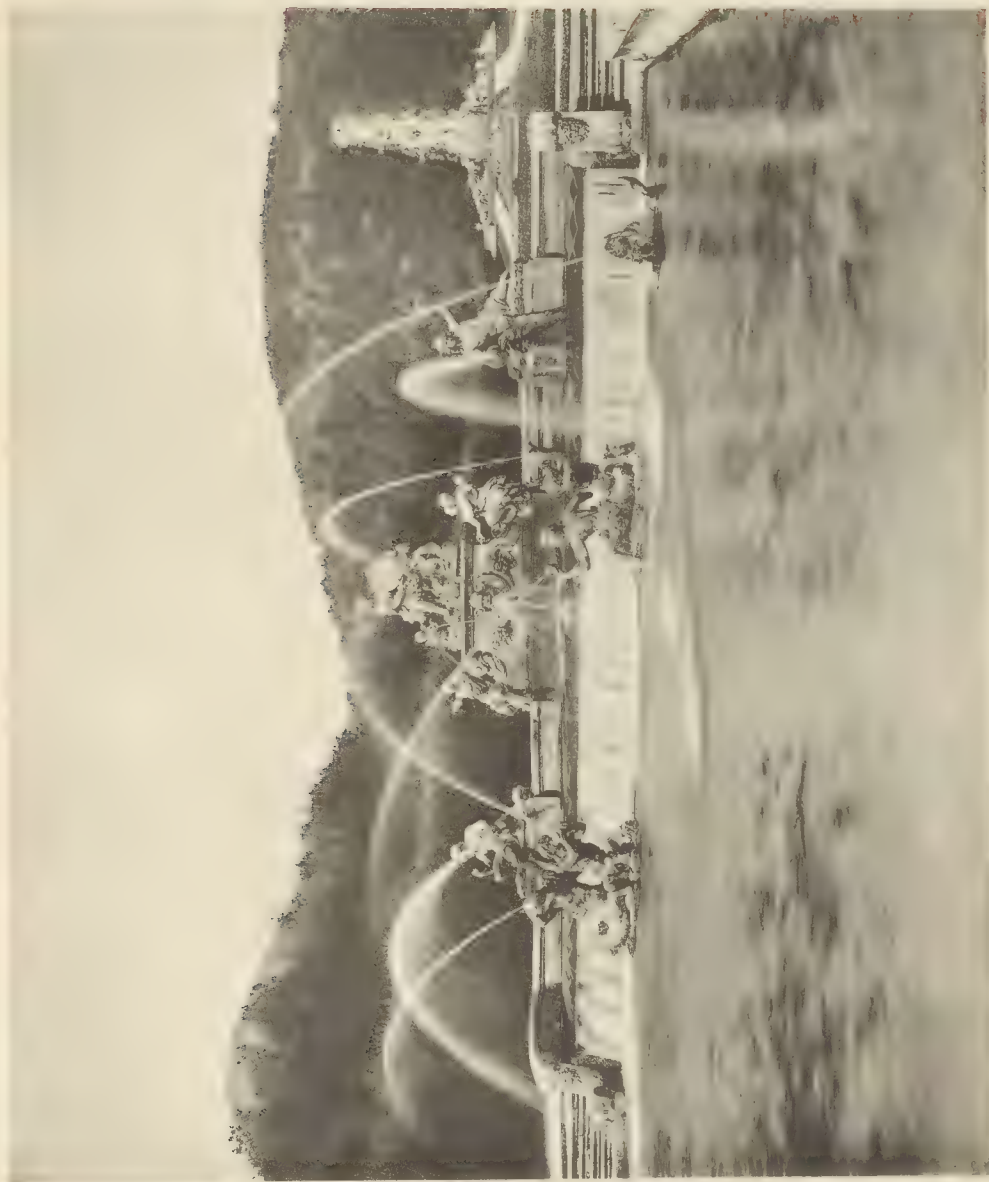
Architectural Plate 123



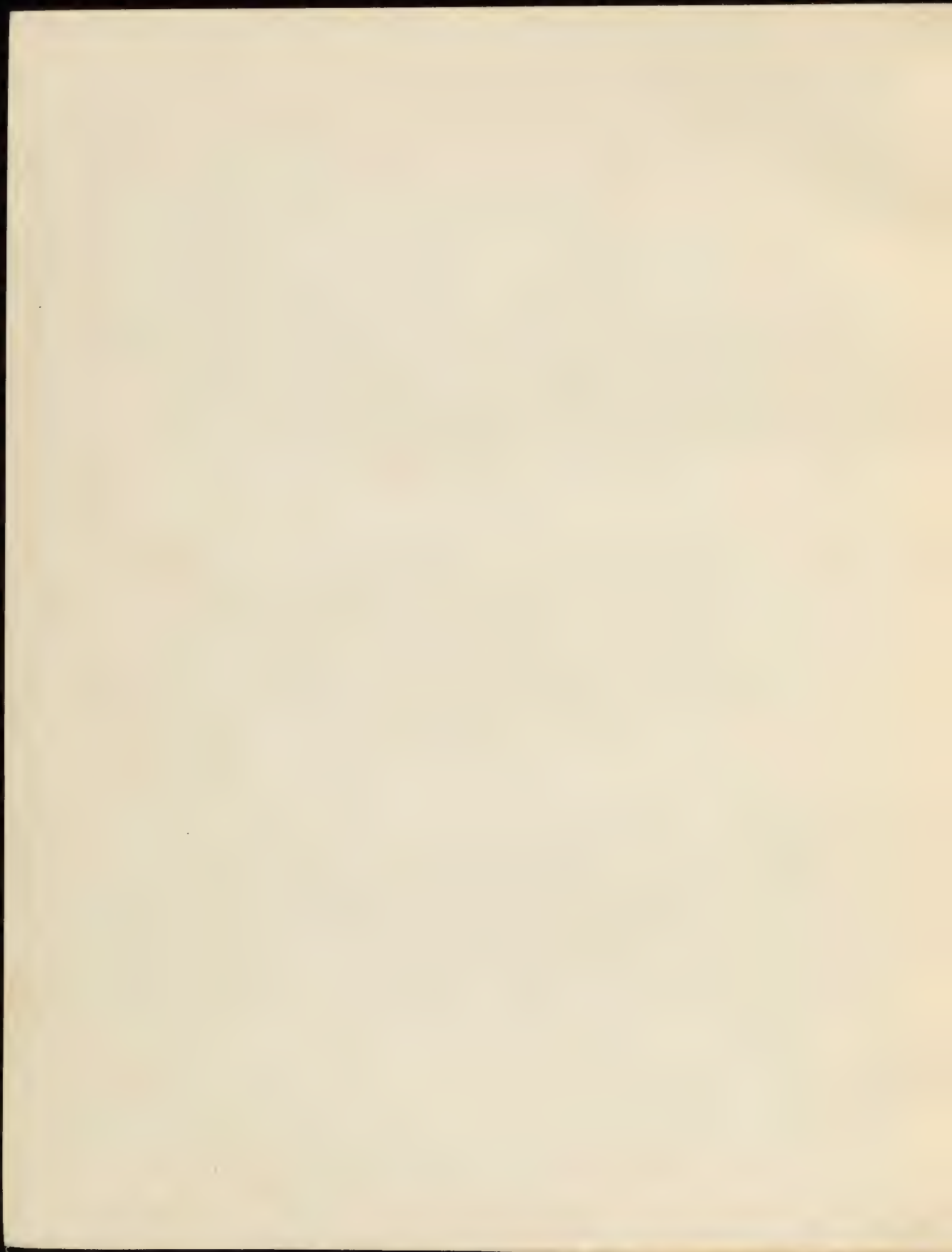


THE PALACE OF CASERTA
MARBLE GROUP ON THE UPPER CASCADE.

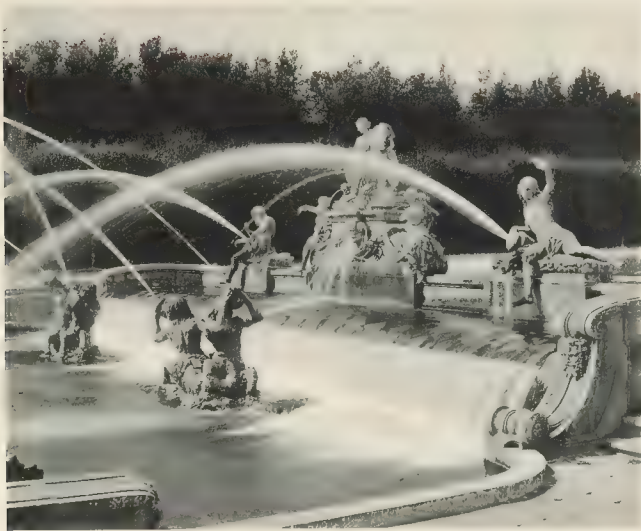




PALACE OF CASERTA.
THE GREAT CASCADE.



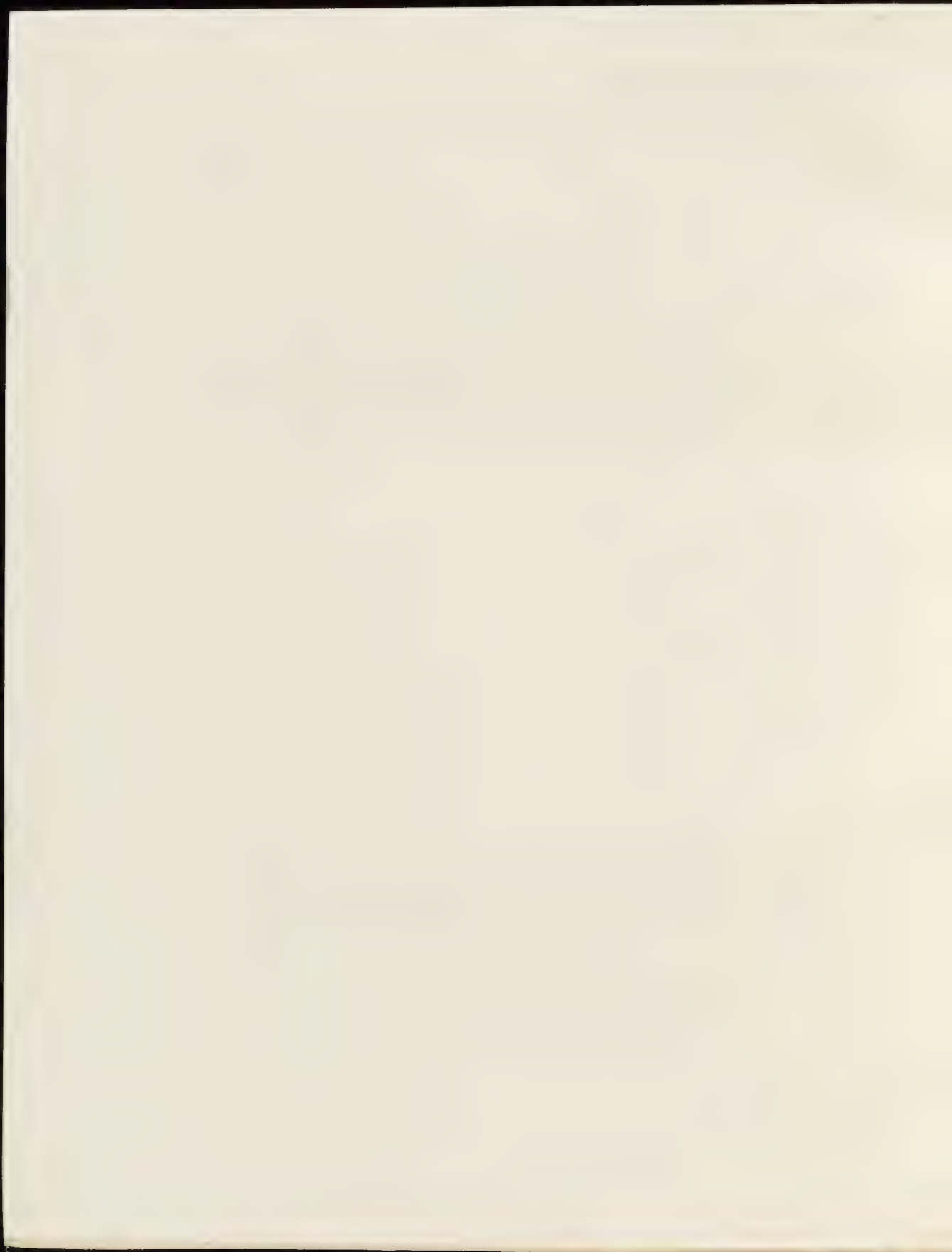
THE PALACE OF CASERTA.



STATUARY GROUP ON THE CASCADE.



STATUARY GROUP ON THE CASCADE.



SICILIAN GARDENS

PLATES 127, 128



At the present time there are but very few old gardens remaining in Sicily, and practically none that can boast an antiquity of more than a century and a half. The principal ones are to be found at Palermo, and also in the neighbouring suburbs, particularly at Bagheria, some eight miles outside the city. At Catania, besides the public garden, which exhibits rather less than the usual amount of taste one finds in such gardens in Italy, there are the gardens of the Duke of Carcaci and the Marchese Sanguiliano, both laid out in the landscape style. At Syracuse there are a few interesting courtyard gardens of the old Spanish palaces; the Municipio has a quaint eighteenth-century terrace, with garden-house.

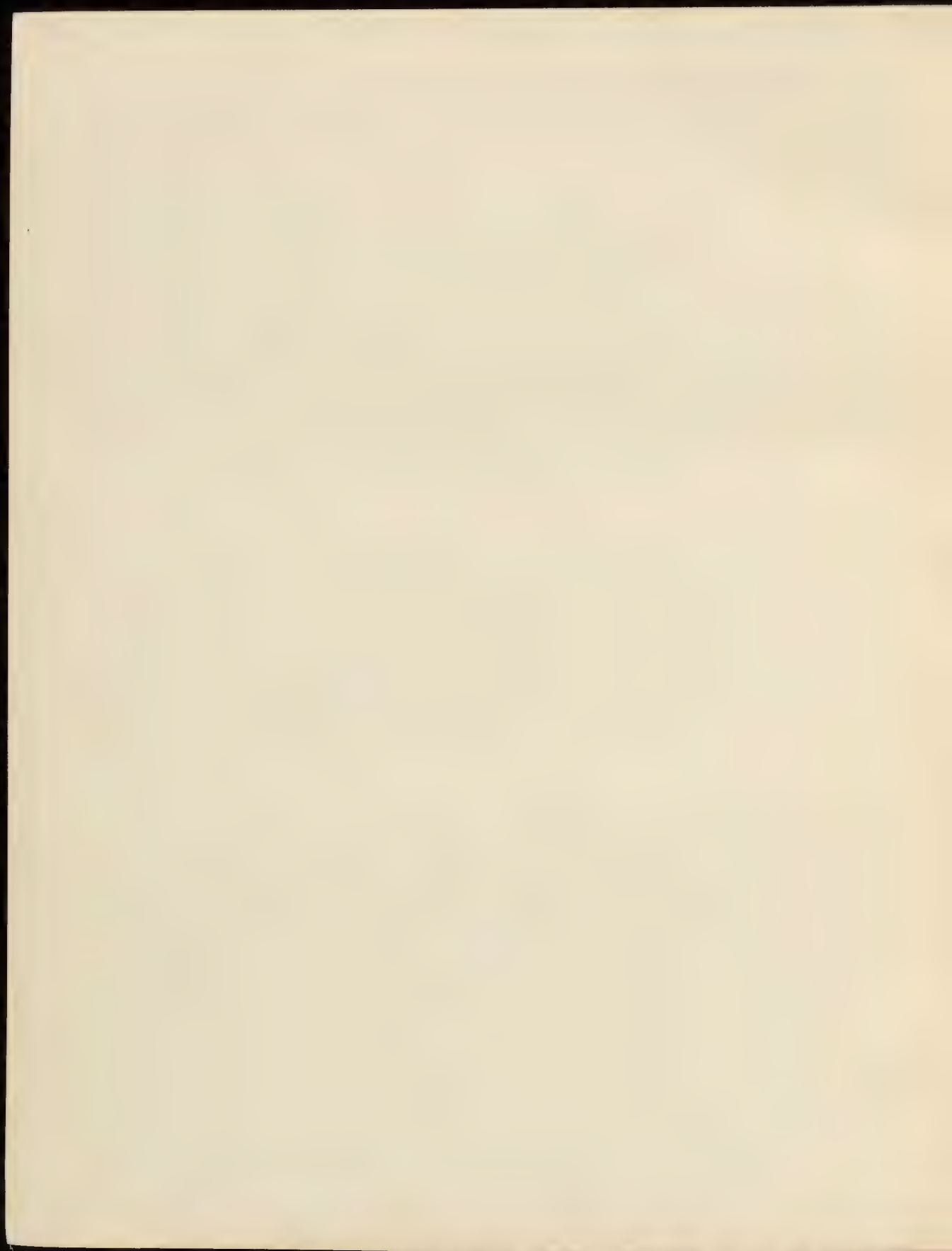
At Palermo the principal garden is at La Favorita, in the Conca d'Oro, four miles from the Porta Macqueda. The casino was built by Ferdinand I. during his residence in Sicily, and has many interesting associations connected with the English occupation—of the coup d'état of Lord William Bentinck in 1812, and the famous ball given during Nelson's stay at Palermo, when the King, dressed as Jove, crowned Nelson, dressed as Mars, and presented him with the dukedom and the lands of Bronté. The villa occupies a magnificent position right under the grim precipices of Monte Pellegrino. Near the palace is a handsome fountain surrounded by Egyptian heads, with a Doric column supporting a cast of the Farnese Hercules, enclosed within well-trimmed yews. The gardens are filled with foliage in rich profusion—olives, orange-trees, walnuts, palms, cypresses, and pepper-trees.

Castelnuovo is now a large agricultural institute; the grounds contain little of interest, except a large open-air theatre, the largest in Italy, with wings of cypress that were formerly cut square. The background is a permanent stucco wall, with painted scenery. It is much to be deplored that the opportunities afforded by such a climate as Sicily enjoys have hitherto been so neglected in the making of beautiful gardens. Many of the cities have sites that could hardly be matched in Europe, and the range of tree and plant life at the disposal of the garden-designer is enormous. In the public gardens at Catania, instead of endeavouring to gain a fine effect by means of shade and foliage, all has been sacrificed in an effort to lay out a parterre in multi-coloured spars and lava. That there should be no old gardens in Sicily will cause us little surprise, for the unsettled state of the country would account for this; but that there should also be no good modern gardens is only attributable to the extraordinary lack of artistic instinct that seems to pervade Southern Italy.

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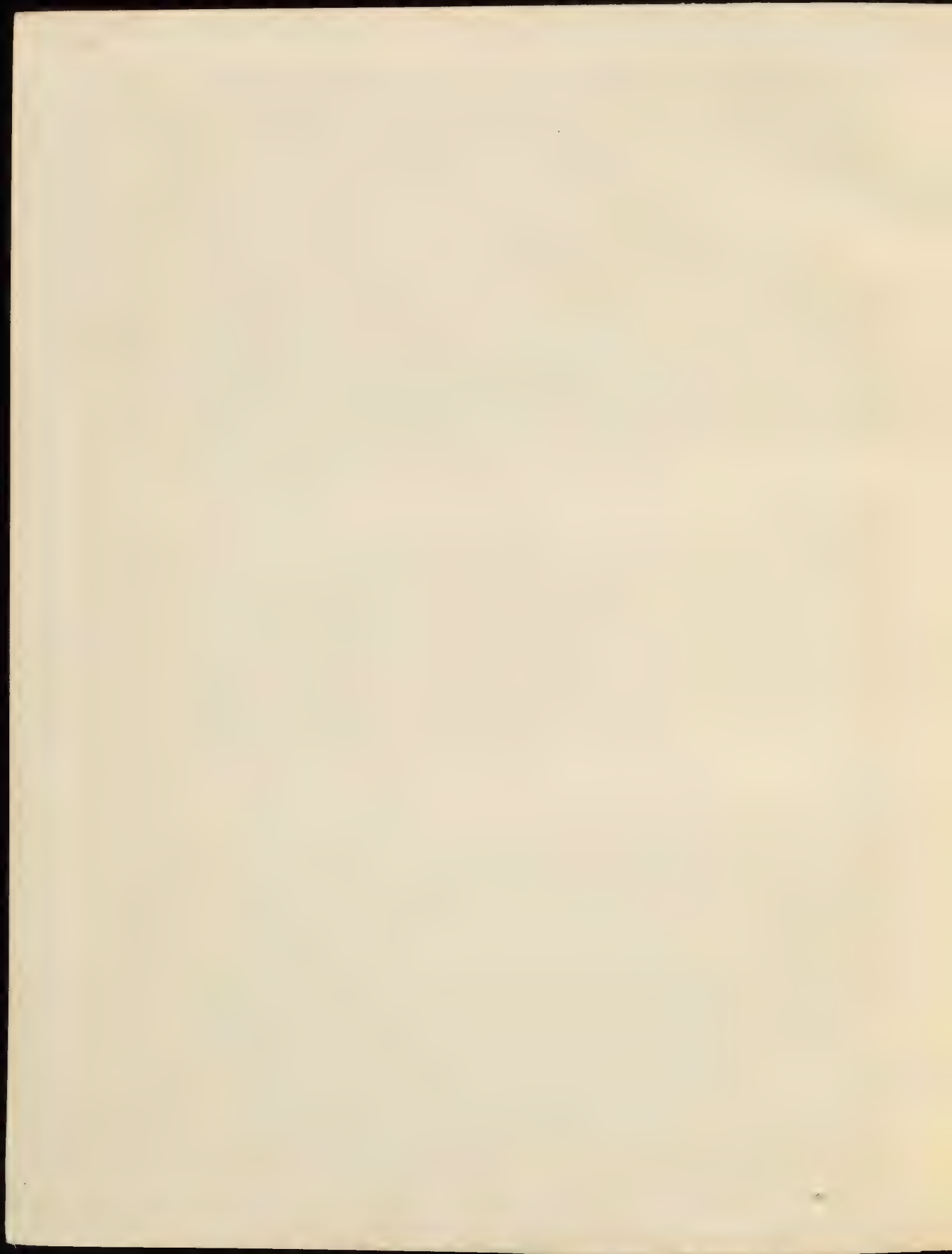


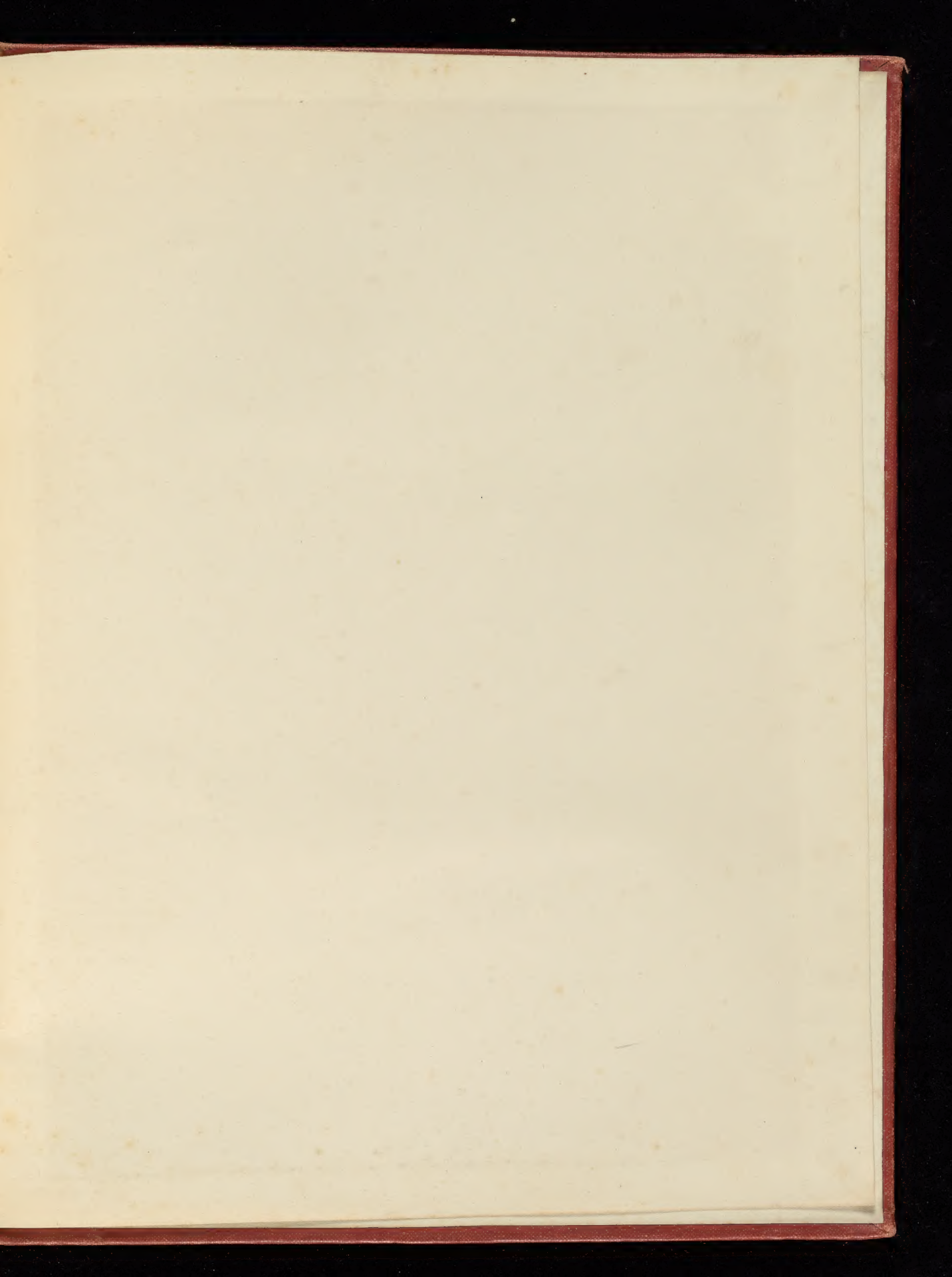
LA FAVORITA, PALERMO.
THE PARTERRE.





CASTELNUOVO, NEAR PALERMO.
THE THEATRE





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